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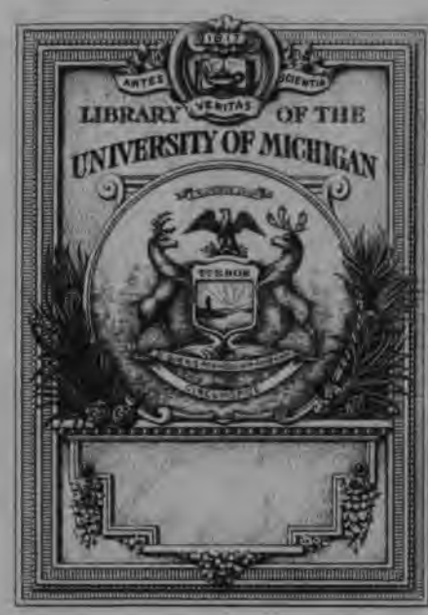

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TABLE OF CONTENTS.

ORIGINAL ARTICLES.

Marcou, P. B., The French Historical Infinitive.—I 1-6
Cook, Albert S., The Affinities of the 'Fata Apostolorum.' 7-15
Matzke, John E., Modern Picard *bieu* from BELLUM 16-22
Otto, Richard, Mohamed in der Anschauung des Mittelalters.—I 22-30
Goebel, Julius, Studies in Goethe's Faust.—I. 30-37
Palmer, A. H., The Sixth Annual Convention of the Modern Language Association of America 65-73
McElroy, Jno. G. R., Not...Nor or Not...Or? 73-81
Marcou, P. B., The Historical Infinitive.—II. 81-88
Otto, Richard, Mohamed in der Anschauung des Mittelalters.—II 89-97
Fortier, Alcée, The French Literature of Louisiana in 1887 and 1888.—I 97-101
Spencer, Frederic, L'Apprise de Nurture. (Cambridge Univ. MS.) 101-106
Goebel, Julius, Studies in Goethe's Faust.—II 106-112
McClumpha, Charles Flint, Chaucer's Dream. 129-133
Garner, Samuel, The Gerundial Construction in the Romanic Languages, VI 133-145
Shepherd, Henry E., Lord Macaulay as an Historian 145-151
Logeman, H., The Northumbrian *Ebolsung* .. 151-154
Smyth, Albert H., A New Magazine: Poet Lore 154-155
Logie, T., Third Annual Convention of the Modern Language Association of Ontario 155-156
Browne, Wm. Hand, "Gansell," 156-157
Todd, H. A., Correction 157-158
Browne, Wm. Hand, Certain Considerations Touching the Structure of English Verse 193-203
McLean, L. M., Dante's Sense of Color 202-208
Bright, James W., The Etymology of "Gospel" 208-210
Otto, Richard, Der Planctus Mariae 210-215
Emerson, Oliver F., Browning's Diction. A Story of 'The Ring and the Book' 215-222
Austin, M., Étude Littéraire sur les Ouvrages de Pierre Loti. Première Partie: 'Le Mariage de Loti'—'Le Roman d'un Spahi.' 222-228
Fortier Alcée, The French Literature of Louisiana in 1887 and 1888, II 228-233
An American Dialect Society 233-234
Cook, Albert S., The Old English Word 'Synrust.' 257-258
Garner, Samuel, The Gerundial Construction in the Romanic Languages. VII. (Conclusion) 258-274
Napier, A. S., Odds and Ends 274-280
Augustin, M., Étude Littéraire sur les Ouvrages de Pierre Loti, Seconde Partie: 'Pêcheur d'Islande'—'Mon Frère Yves.' 281-285
Tolman, A. H., Not...Nor or Not...Or? or Both? 285-286
Fruit, John Phelps, Completeness in Literary Art Illustrated from Shakespeare and Milton 287-289
Dodge, Daniel Kilham, Molbech's References to Codex Regius, 1586. (1488) 289-290
Hunt, T. W., Critics and Criticism 321-326
Carruth, William H., Förster's 'Chevalier au Lion' and the Mabinogi 326-332
Corbet, Denys, { L'Paraplile d'men Grand Père ..... 333-336 ; A un Révérend Crapaud ... 336-338
Dodge, Daniel Kilham, Old Danish and English 338-341
Cook, Albert S, Cynewulf's Principal Source for the Third Part of 'Christ' 341-352
Spencer, Frederic, The Legend of St. Margaret 393-402
McClumpha, Charles Flint, Origin of 'The Flower and the Leaf' 402-406
Fontaine, C., Les Poètes Français de Nos Jours—Leconte de Lisle 406-409
Brown, Calvin S. Jr., Dialectal Survivals in Tennessee 409-417
Hempl, George, The Etymology of O. E. *ébre, éfre* E. *ever* 417-418
Gummere, Francis B., Widsid 418-423
Cook, Albert S., Supplementary Note to "Cardinal Guala and the Vercelli Book" 424-425
Shepherd, Henry E., Shakespeare and 'The Two Noble Kinsmen' 426-427
Cook, Albert S., The Elizabethan Invocations to Sleep 457-461
Ficklen, John R., Notes on Rhetoric 461-466
Emerson, Oliver Farrar, The Development of Blank Verse, A Study of Surrey 466-472
Karsten, Gustaf, Origin of the Name 'America' 472-474
Cook, Albert S., Germans in England in the Eighth Century 475-478
Browne, Wm. Hand, Definitions Wanted 478-479
Gerber, Adolph, The Fable of the Truthful Man and the Liar, and the Adventure of Reynard with the Apes 479-484
Karsten, Gustaf, The Phonetic Section of the Modern Language Association 484-487
Schelling, Felix E., The Scope of English Literature in Education 487-491

REVIEWS.

Paris, Gaston, Extraits de la Chanson de Roland et de la Vie de Saint Louis. [*H. A. Todd*] 37-45
Meissner, Dr. A. L., Practical Lessons in German Conversation. [*M.D.Learned*] ; Babbitt, Eugene H., An Introduction to German at Sight. [*M. D. Learned*] 46-47
Morley, Henry, English Writers. [*James M. Garnett*] 47-52
Super, O. B., Preparatory French Reader. [*T. McCabe*] 52-54
Pötzl, Karl, Die Aussprache des Lateinischen. [*H. Schmidt-Wartenberg*] 54-57

Curme, Geo. O., Selected Poems from Premières et Nouvelles Méditations. [*F. M. Warren*] 112-116

Esperanto, Dr., International Tongue. [*Samuel Garner*] 117-119
Molee, Elias, Plea for an American Language. [*Samuel Garner*] .....

Rabbe, Felix, Shelley: The Man and the Poet. [*Melville B. Anderson*] 158-161

Von Der Recke, Ernst, Store of Smaa Bogstaver. [*Daniel Kilham Dodge*] 162-166

Michaelis, H., Portugiesisches Wörterbuch—Weitere Beiträge [*Henry R. Lang*] 166-169

Björnson, Björnstjerne, Sigurd Slembe: A Dramatic Trilogy. [*Melville B. Anderson*] 169-170

Bercy, Paul, La Langue Française. [*A. DuFour*] 170-173

Whitney, William D., A Compendious German Grammar [*Hans C. G. von Jagemann*] 235-238

Stedman-Hutchinson, A Library of American Literature from the Earliest Settlement to the Present Time [*Albert H. Smyth*] 238-240

Cook, Albert S., Judith: An Old English Epic Fragment [*James W. Bright*] 240-244

Dodge, Daniel Kilham, Obituary of Gudbrand Vigfusson 253-254

Schipper, Dr. J., Englische Metrik. [*Francis B. Gummere*] 290-294

Arnold, Matthew, Essays in Criticism. Second Series, [*Melville B. Anderson*] 294-301

Biadene, L., Morfologia del Sonetto nei secoli xiii e xiv. [*F. M. Warren*] 301-309

Natorp, Dr., Reform in German Schools. [*Sylvester Primer*] 309-310

Larsen, A., A Dictionary of the Dano-Norwegian and English Languages. [*Daniel Kilham Dodge*] .....
Rosing, S., Engelsk-Dansk Ordbog. [*Daniel Kilham Dodge*] 311-313

Fay, Edward Allen, Concordance of the Divina Commedia [*E. L. Walter*] 353-355

Morley, Henry, English Writers. [*James M. Garnett*] 355-358

Skeat, Walter W., Chaucer: The Minor Poems. [*James W. Bright*] 359-363

Wells, Benj. W., Schiller's 'Jungfrau von Orleans.' [*W. W. Davies*] 364-365

Behrens, D., Über Reciproke Metathese im Romanischen [*B. L. Bowen*] 366-368

Rannow, Max, Der Satzbau des althochdeutschen Isidor im Verhältniss zur lateinischen Vorlage. [*Calvin Thomas*] 368-370

Millet, A., Études lexicographiques sur l'ancienne langue française à propos du dictionnaire de M. Godefroy. [*P. B. Marcou*] 370-371

Schmeding, F., Der Aufenthalt der Neuphilologen und das Studium moderner Sprachen im Auslande. [*M. D. Learned*] 371-337

Gastineau, Edmond, The Conversation Method for Speaking, Reading and Writing French. [*Charles Bundy Wilson*] 373-375

Earle, John, A Handbook to the Land Charters and other Saxonic Documents. [*Charles M. Andrews*] 375-378

Schele De Vere, Molière's l'Avare. [*Arthur G. Canfield*] 378-381

Spencer, Frederic, Further Corrections in Bartsch's Glossary 382-383

Brandt, H. C. G., A Grammar of the German Language for High Schools and Colleges. [*W. T. Hewett*] 427-435

Wölfflin, Ed., Über die Latinität der Peregrinatio ad Loca Sancta. [*John E. Matzke*] 436-438

Selss, Albert M., A Brief History of the German Language. [*O. B. Super*].. 438-440

Gosse, Edmund, A History of Eighteenth Century Literature. [*Henry E. Shepherd*] 491-494

George, A. J., Selections from Wordsworth. [*W. H. B.*] 494-495

Schele De Vere, M., Le Bourgeois Gentilhomme. [*John E. Matzke*] 495-498

Haas, J., Zur Geshichte des *l* vor folgendem Consonanten im Nordfranzösischen. [*John E. Matzke*] 498-502

CORRESPONDENCE.

Thomas, Calvin, Thomas's Edition of Goethe's "Tasso" 120-121

Woodward, F. C., "King's Cruise" 121-122

Brandt, H. C. G., "Er fühlt sich ein(en) Mann" 122

Tallichet, H., Breymann's Französisches Elementar-Übungsbuch 173-175

Smyth, Albert H., Dr. Furness's Lectures on Shakespeare 175

Garner, Samuel, Professor Curme's Associate Editors 177

Shakespeariana, Editors of 244

Lodeman, A., The French Caesura 313-314

Zdanowicz, Casimir, Apropos of Prof. Schele de Vere's new edition of 'L'Avare' 383-385

McElroy, Jno. G. R., Not...Nor or Not...Or. 386

Spencer, Frederic, The York Minster Manuscripts 387

Ingraham, Andrew, Varia 387-388

Carpenter, Wm. H., Obituary of Jón Árnason 391-392

Jenkins, Wm. R.
Stockley, W. F.
Lodeman, A.
} Professor deVere's 'L'Avare' 441-442

Hart, J. M., The Legend of St. Margaret..... 502

Brandt, H. C. G., Brandt's German Grammar. 502

BRIEF MENTION,

26-31, 61-63, 89-94, 126, 157-159, 194-195, 221-225, 252-257.

JOURNAL NOTICES,

32, 64, 96, 128, 160, 228, 260.

OBITUARY,

63, 95, 259.

PERSONAL,

31, 63, 94-95, 126-217, 159, 195, 225-227, 257-259.

INDEX TO VOLUME IV, 1889.

Ader, A., H. Kostyák and—. 'Deutschland und die Deutschen.' 90–91
ébre, The Etymology of O. E. *éfre*,—E. *ever*. 209
éfre, The Etymology of O. E. *ébre*,—E. *ever*. 209
Alexander, W. J., Personal 94–95
'America,' Origin of the Name 236–237
American Language, Plea for an— 59–60
Andersen, Dines.—Danish Phonetics 254
Anderson, Edward Playfair and M. B. Anderson, Jules Simon's 'Victor Cousin.' 63
— Personal 159,257
Anderson, M. B. and Edward Playfair Anderson:—Jules Simon's 'Victor Cousin.' 63
— Rabbe: Shelley: The Man and the Poet 79–81
— Björnson, Björnstjerne: Sigurd Slemble. A Dramatic Trilogy 85
Anderson, M. B., Arnold: Essays in Criticism. Second Series 147–151
Andrews, Chas., Earle: A Handbook to the Land Charters and other Saxonic Documents 188–189
Árnason, Jón, Obituary 196
Arnold, Matthew, Essays in Criticism. Second Series. (See Anderson, M. B.) 149–151
Articles by Professors of Modern Languages or on Modern Language Subjects 223–224, 256–257
Astolfo, Giocondo and King— 222
Augustin, M., Étude Littéraire sur les Ouvrages de Pierre Loti. Premi re Partie 111–114
— " " Second Partie 141–143
'L'Avare,' Molière's— 189–191, 192–193
— Prof. de Vere's— 221

Babbitt, Eugene H.,—An Introduction to German at Sight. (See Learned) 23–24
Balf, 'Psaultier.' 29–30
Barbier, Paul E. E., Montesquieu's 'De la Grandeur des Romains.' 123
Barrère, Albert, Lamartine's 'Jeanne d'Arc.' 159
Bartsch's Glossary, Further Corrections in— 191–192
Baskervill, W. M., Obituary of Casimir Zdanowicz 259
Behrens, D., Ueber Reciproke Metathese im Romanischen. (See Bowen) 183–184
Bell, Mrs. Hugh, 'Petit Théâtre des Enfants 123
Bellum, Modern Picard Bieu from— 8–11
Belser, Carl W., Personal 258
Bercy, Paul, La Langue Française. (See Du Four) 85–87
Biadene, L., Morfologia del Sonetto nei secoli xiii e xiv. (See Warren) 151–155
Bieu, Modern Picard—from Bellum 8–11
Binet, M. Alfred.—"La Psychologie du raisonnement 223
Birch-Hirschfeld, Adolf.—'Der Zeitalter der Renaissance' 256
Björnson, Björnstjerne, Sigurd Slembe: A Dramatic Trilogy. (See Anderson, M. B.) 85
Blank Verse, The Development of—. A Study of Surrey 223–236
Blinkenberg, Chr.—Danish Phonetics 254
Bogstaver, Store of Smaa 81–83
Bonaparte, Prince Louis Lucien.—Personal 258
Bourgeois Gentilhomme, Le— 248–249
Bowen, B. L., Behrens: Ueber Reciproke Metathese im Romanischen 183–184
— Personals 225, 257–258
Breymann, H., Französisches Elementar-Uebungsbuch 87–88
Brandt, H. C. G., "Er fühlt sich ein(en) Mann.." 61
Brandt, H. C. G., Kostyák and Ader: 'Deutschland und die Deutschen 90–91
— 1. Why French and German should be studied before going to college: 2. How these languages can find a place among the studies preparatory for college 91
— A Grammar of the German Language for High Schools and Colleges. (See Hewett) 214–218
— " " 251–252
— German Reader 255–256
Briard, Le Patois—du Canton d'Esternay 29
Bright, Jas. W., Miss Toulmin Smith's 'York Mystery Plays.' 61–62
— Stoddard, F. H.: References for students of Miracle Plays and Mysteries 61–62
— Cook, A. S.: Cardinal Guala and the Vercelli Book 62
— Cook: Judith: an old English Epic Fragment .. 120–122
— Morsbach: Ueber der Ursprung der neuenglischen Schriftsprache 89
— Mackay: Dictionary of Lowland Scotch 89–90
— Zupitza: Cynewulf's Elene 90
— Pollard: Sidney's 'Astrophel and Stella.' 92
— The Etymology of Gospel 104–105
— McWilliam: Longman's Handbook of English Literature: Part I, from the earliest times to Chaucer 123–124
— Skeat: Chaucer: The Minor Poems 180–182
— Osthoff.—Teutonic history of the verb *may, might* 252–253
Brinton, D.G., The Language of Palaeolithic Man. 92
Brown, Jr., Calvin S.—Dialectal Survivals in Tennessee 205–209
Browne, Wm. H., "Gansell." 78–79
— Certain Considerations touching the Structure of English Verse 97–101
— Definitions Wanted 239–240
— George: Selections from Wordsworth 247–248
Browning's Diction: A Study of 'The Ring and the Book.' 108–111
Bruce, James D., Personal 63
Bruner, J. D.—Personal 258
Bué, Henri, Emile de Bonnechose: Lazare Hoche. 159
Bull, H. A., Sedaine's 'Le Philosophe sans le savoir.' 29

Callaway, Jr., Morgan.—Personal 226
Canfield, A. G., Schele de Vere: Molière's 'L'Avare.' 189–191
Carpenter, W. H., Jón Árnason: Obituary 196
— Personal 258
Carruth, W. H., Förster's 'Chevalier au Lion' and the Mabinogi 163–166
Chaucer, Longman's Handbook of English Literature from the earliest times to Chaucer 123–124
— The Minor Poems 180–182
— Dream 65–67
'Christ,' Cynewulf's Principal Source for the third part of— 171–176
Clapin, A. C., Lamartine's 'Jeanne d'Arc.' 29
— Dumas: 'Un Drame de la Mer.' 123
— Lamartine: 'La Bataille de Trafalgar.' 123
Clausen, H. V.—'Sprogkart over Soenderjylland.' 222
Clédat, L., Nouvelle Grammaire historique du français 94
Codex of the 'Older Edda.' 158–159
Cook, Albert S., The Affinities of the 'Fata Apostolorum 4–8
— Judith: An Old English Epic. (See Bright).... 120–122

Cook, Albert S., The Old English Word 'Synrust.' 129
— Cynewulf's Principal Source for the third part of 'Christ.' 171–176
— Cardinal Guala and the Vercelli Book 62
— Supplementary Note to Cardinal Guala and the Vercelli Book 212–213
— Personal 225
— The Elizabethan Invocations to Sleep 229–231
— Germans in England in the Eighth Century 238–339
Copp e 225
Corbet, Denys, L'Parapllie d'men Grand Père 167–168
— A un Révérend Crapaud 168–169
Cornaz, Suzanne, Harvey, Edith.—'Nos Enfants et leurs Amis.' 222
Correction to 'Extraits de la Chanson de Roland' by G. Paris. (See Todd) 79
— 'Apprise de Nurtur.' 126
Critics and Criticism 161–163
Curme, Geo. O., Selected Poems from 'Premières et Nouvelles Méditations.' (See Warren) 55–58
— Prof. —— Associate Editors 89
Cutting, Starr W., Personal 127
Cynewulf's Principal Source for the third part of 'Christ' 171–176
— Elene 90

van Daell, A. N.—Personal 226
— A. N.—Personal 226
— 'Pages Choisies des Mémoires du duc de Saint Simon.' 253
Damiralis, Michel N., Personal 195
Danish, Old—and English 169–171
Dano-Norwegian, A Dictionary of the—and English Languages 156–157
'Dansk Bogfortegnelse.' 222
Dante s Sense of Color 101–104
— Concordance of the Divina Commedia 177–178
Darmesteter, Arsène, Obituary. (See McCabe) 95
Daudet, Choix d'extraits de— 91
Davies, W. W., Wells: Schiller's 'Jungfrau von Orleans.' 182–183
'Deutschland und die Deutschen.' 90–91
Dialect Society, An American 117
Dialectal Survivals in Tennessee 205 209
Dodge, D. K.—Clausen: 'Sprogkart over Sönderjylland.' 222
— 'Dansk Bogfortegnelse.' 222
— Scandinavian Courses at the Uniqersity of Copenhagen 222
— Personal 227
— Flors' 'Haandbog i den Danske Litteratur.' 255
— Kaper's 'Dansk-Norsk-Tysk-Haand-Ordbog.' 254
— Larsen's 'Danish-English Dictionary 254
— Anderson-Blinkenberg: Danish Phonetics 254
— Wimmer: 'Oldnordish Læsebog.' 254–255
— Personal 31
— Arkiv för Nordisk Filologi, Femte Bandet, Ny Följd, Första Bandet 62–63
— " " " Häftet 3 193 195
— Von der Recke: Store of Smaa Bogstaver 81–83
— Obituary of Gudbrand Vigfusson 127
— Molbech's References to Codex Regius 1586, (1488) 145
— Old Danish and English 169–171
— Codex of the 'Older Edda' 158 159
— Larsen: A Dictionary of the Dano-Norwegian and English Languages 156–157
— Rosing: Engelsk-Dansk Ordbog 156–157
Drama, Jesuit—in Munich 222
Du Four, A., Bercy: La Langue Française 85–87
Dumas, Alexandre, 'La Tulipe Noire.' 29
— 'Un Drame de la Mer.' 123
— 'Læs Trois Mousquetaires.' 253

Earle, John, A Handbook to the Land Charters and other Saxonic Documents. (See Andrews) 188–189
Eholsung, the Northumbrian 76–77
Elene, Cynewulf's 90
Elliott, A. M., The twenty-second Annual Session of the California Teachers' Association 63
— Anderson, M. B. and Edward Playfair Anderson: Jules Simon's 'Victor Cousin' 63
— Brinton, D. G.: The Language of Palaeolithic Man 92
Elliott, A. M., Clédat: Nouvelle Grammaire historique du français 94
— Political Science Quarterly 63
— Venable: Early Periodical Literature of the Ohio Valley 92
— Modern Language Section for Ohio 93
— Sée: The Birth and Growth of the Neo-Latin Languages in Northern and Southern France. 93
— Müller: The Science of Thought 93–94
— Hale: Franklin in France: Second Part 94
— Rambeau: Die Phonetik im französischen und englischen Klassenunterricht 94
— La Revue Française 124
— Germania 124
— Journal Reports 124–125, 158
— Jahresverzeichniss der an deutschen Universitäten erschienenen Schriften 157
— Lyman: French in English 195
— Binet: 'La Psychologie du raisonnement 223
— Report on American Journals 223–224
— Meyer, W., 'Grammaire des Langues Romanes.' 224
— Articles by Professors of Modern Languages or on Mod. Lang. Subjects 223–224, 256–257
Emerson, O. F., Browning's Diction: A Study of 'The Ring and the Book' 108–111
— The Development of Blank Verse. A Study of Surrey 233–236
Encyclopaedia Britannica, vol. xxiv 158
English, Judith: And Old—Epic 120–122
— The Old—Word 'Synrust' 129
— Writers 24–26, 178–179
— Old Danish and— 169–171
— Die Phonetik im französischen und—Klassenunterricht 94
— French and— 195
— Certain Considerations touching the Structure of—Verse 97–101
— A Dictionary of the Dano-Norwegian and English Languages 156–157
— (Old), The Etymology of—*ébre*, *éfre*, E. *ever* 206
— The Scope of—Literature in Education 244–249
Englische Metrik 145–147
Esperanto, Dr., International Tongue. (See Garner) 59–60
Etymology, The—of O. E. *ébre*, *éfre*, E. *ever* 209
Eugene-Fasnacht, G., French Composition 122–123
Ever, The Etymology of O. E. *ébre*, *éfre*, E. *ever* 209

Fable, The—of the Truthful Man and the Liar and the Adventure of Reynard with the Apes 240–242
'Fata Apostolorum,' The Affinities of the— 4–8
Faust, Studies in Goethe's— I 15–19
— " " II 53–56
Fay, E. A., Concordance of the Divina Commedia. (See Walter) 177–178
Ficklen, John R.—Notes on Rhetoric 231–233
Filologi, Arkiv för Nordisk—, Femte Bandet. Ny Följd. Första Bandet 62–63
Flor, Chr. 'Haandbog i den Danske Litteratur,' 255
Flower, Origin of 'The—and the Leaf' 201–203
Fontaine, C.—Læs Poètes Français de Nos Jours.—Leconte de Lisle 203–205
— " " Häftet 3 194–195
— Personal 225
— Historiettes Modernes 195
Fontaine, J. A., On the History of the Auxiliary Verbs in the Romance Languages. (See Todd) 125–126
— Personal 255
Fortier, Alcée, The French Literature of Louisiana in 1887 and 1888. I 49–51
— " " " II 114–117
— Sept Grands Auteurs du xixe Siècle: Lamartine, Hugo, de Vigny, de Musset, Gautier Mérim e, Coppee 225
Förster, W., 'Chevalier au Lion' and the Mabinogi. 163–166
Française, Études Lexicographiques sur l'ancienne langue—à propos du dictionnaire de M. Godefroy par A. Millet. (See Marcou) 185–186
— La Littérature—au Moyen âge 62
— La Langue 85–87

Français, Les Po tes de nos Jours. Leconte de Lisle 203-205
— 'Traité sur les noms—' 221-222
France, Récits d' Histoire de de—: Part I. From the earliest times to the Battle of Rocroy.... 225
Franklin in France 94
French, The—Historical Infinitive, I 1-3
— " " " II 41-44
— Preparatory—Reader 26-27
— Composition 122-123
— Die Phonetik im französischen und Englischen Klassenunterricht 94
— in English 195
— Literature in Louisiana in 1887 and 1888 I 49-51
— " " " " " II 114-117
— The—Caesura 157
— The Conversation Method for Speaking, Reading and Writing 187-188
Freytag, 'Aus dem Staat Friedrichs des Grossen'.. 225
Fruit, John Phelps, Completeness in Literary Art Illustrated from Shakespeare and Milton.... 143-145
Furness, Horace Howard, Lectures on Shakespeare. 88-89

"Gansell." (See Browne) 78-79
Garnier, Robert, 'Seneca's influence on—' 254
— Esperanto: International Tongue 59-60
— Molee: Plea for an American Language 59-60
— The Gerundial Construction in the Romanic Languages, VI 67-73
— " VII (conclusion) 129-137
— Prof. Curme's Associate Editors 89
— Personal 127
Garnett, Jas. M., Morley, H.: English Writers.... 24-26
— " " " Vol. iv. 178-179
Gastineau, E., The Conversation Method for Speaking, Reading and Writing French. (See Wilson, C. B.) 187-188
Gautier, Théophile 225
George, A. J.—Selections from Wordsworth. (See Browne) 247-248
Gerber, Adolph.—The table of the Truthful Man and the Liar and the Adventure of Reynard with the Apes 240-242
German, A Grammar of the—Language for High Schools and Colleges 251-252
— " " " (See Hewett.) 214-218
— A Brief History of the—Language. (See Super.) 219-220
— Practical Lessons in—Conversation 23-24
— An Introduction to—at Sight 23-24
— A Compendious Grammar 118-119
— Reform in—Schools 155
Germans in England in the Eighth Century 238-239
Giocondo and King Astolfo 222
Godefroy, M., Études Lexicographiques sur l'Ancienne Langue Fran aise à propos du dictionnaire de—, par A. Millet. (See Marcou) 185-186
Goebel, Julius, Studies in Goethe's Faust I 15-19
— " " " II 53-56
— Thomas, C., Goethe's Tasso 30-31
— White, H., Lessing: Ausgewählte Prosa und Briefe 125
Goethe's, Studies in—Faust I 15-19
— " " " II 53-56
— Tasso 30-31
— Thomas's Edition of—Tasso 120-121
Gospel, The Etymology of— 104-105
Gosse Edmund.—A History of Eighteenth Century Literture. (See Shepherd.) 246-247
Grammar, A—of the German Language for High Schools and Colleges 214-218
— des Langues Romanes 224
Grandgent, C. H.—Personal 226
Groth, E. J., Balf: 'Psaultier' 29-30
Guala, Cardinal, and the Vercelli Book 62
— Supplementary Note to 212-213
Guérin, Paul Louis—'Traité sur le genre des noms français.' (See Warren.) 221-222
Gummere, Francis B.—W dsid 209-212
— Schipper: Englische Metrik 145-147
— " Supplementary Note to— 212-213

Haas, J.—Zur Geschichte des *l* vor folgendem Consonanten im Nordfranzösischen 249-251
Hager, Hermann.—Freytag's 'Aus dem Staat Friedrichs des Grossen.' 225
Hale, E. E., Sr. and Jr., Franklin in France 94
Harlem, Les Heroïnes de—' 224-225
Harrison, James A.—Personal 227
Hart, J. M.—The Legend of St. Margaret 251
Harvey, Edith, Susanne Cornaz,—'Nos Enfants et leurs Amis.' 222
Hatfield, James Taft. Personal 258
Hathaway, Walter L.—Personal 226-227
Heath & Co., D. C.—Announcements of New Books 225
Hemple, George.—The Etymology of O. E. *ébre, éfre* E. *ever* 209
— Personal 257
Hewett, W. T.—Brandt: A Grammar of the German Language for High Schools and Colleges 214-218
Hoche, Lazare 159
Hugo, Victor, 'Notre Dame de Paris,' 'Les Miserables,' and 'Quatre-Vingt-Treize.' 124
Hunt, T. W., Critics and Criticism 161-163
Huse, R. M., Personal 195
Hutchinson, Ellen M., and E. C. Stedman—. A Library of American Literature from the Earliest Settlement to Present Time 119-120

Ingraham, A., Varia 194
International Tongue. (See Garner) 59-60
Isidor, Der Satzbau des Althochdeutschen im Verhältniss zur Lateinischen Vorlage. (See Thomas) 184-185

von Jagemann, H. C. G., Whitney: A Compendious German Grammar 118-119
— Personal 159
— Brandt's 'German History.' 255-556
Jenkins, Wm. R.—Prof. de Vere's L'Avare 221
Jesuit Drama in Munich 222
Joinville, Jean de, Extraits de la 'Chanson de Roland' et de la 'Vie de Saint Louis' par— 19-23
Jónsson, Dr. Finnur.—Scandinavian Courses in the Univ. of Copenhagen 222
Judith: An Old English Epic. (See Bright) 120-122
Julien, F., Un Voyage à Paris 158

Kaper, J. 'Dansk-Norsk-Tysk Haand-Ordbog.' 254
Karsten, G.—Origin of the name 'America.' 235-237
— The Phonetic Section of the Mod. Lang. Assotion 242-244
"King's Cruise" 61
Kinne, Charles P., Personal 63
Kosty k, H. and A. Ader, 'Deutschland und die Deutschen.' 90-91
Kroeh, Charles F., Pronunciation of Spanish in Spain and America 30

Lamartine's 'Jeanne d'Arc.' 29, 159
— 225
— Selected Poems from 'Premières et Nouvelles M ditations' 56-58
— 'La Bataille de Trafalgar' 123
Lang, H. R., Kroeh: Pronunciation of Spanish in Spain and America 30
— Michaelis: Portugiesisches Wörterbuch—Weitere Beiträge 83-85
l, Zur Geschichte des—vor folgendem consonanten im Nordfranz sischen 249-251
Larivey, Pierre, 'Life and Works of— 253-254
Larsen's 'Danish-English Dictionary.' 254
Larsen, A., A Dictionary of the Dano-Norwegian and English Languages. (See Dodge) 156-157
— Obituary 63
Lateinischen, Die Aussprache des—' 27-29
Leaf, origin of 'The Flower and the— 201-203
Learned, M. D., Meissner: Practical Lessons in German Conversation 23-24
— Babbitt, E. H., An Introduction to German at Sight 23-24
— Schmeding, F.: Der Aufenthalt der Neuphilologen und das Studium Moderner Sprachen im Auslande 186-187
Lessing; Ausgewählte Prosa und Briefe 125
— 225
de Lisle, Leconte.—Les Poètes Français de Nos Jours 203-205

Literature, The Scope of English—in Education.. 246–247
— History of Eighteenth Century..... 246–247
— A Library of American—from the Earliest Settlement to the Present Time..... 119–120
Lodeman, A., The French Caesura..... 157
— Prof. de Vere's 'L'Avare,'..... 221
Logeman, H., Personal..... 63
— The Northumbrian *Ebolsung*..... 76–77
Logie, T., Third Annual Convention of the Modern Language Association of Ontario..... 78
Loti, Pierre, Étude Littéraire sur les Ouvrages de—. Premi re Partie..... 111–114
— Second Partie 141–143
Lull, Ramon, La Conqueriment de Maylorcha.... 29
Lyman, A, B., French in English..... 195

McCabe, Thomas, Super: Preparatory French Reader..... 26–27
— Arsène Darmesteter: Obituary..... 95
— Personal..... 225
McClumpha, C. F., Chaucer's Dream..... 65–67
— Origin of 'The Flower and the Leaf'.. 201–203
McElroy, John G. R., Not . . . Nor or Not . . . Or?..... 37–41, 193
McLean, L. M., Dante's Sense of Color..... 101–104
McWilliam, R., Longman's Handbook of English Literature: Part I, from the earliest times to Chaucer..... 123–124
Mabinogi, Förster's 'Chevalier au Lion' and the— 163–166
Macaulay, Lord, as an Historian..... 73–76
Macgillivray, John.—'Life and Works of Pierre Larivey'..... 253–254
Malot, Hector, 'Sans Famille.'..... 123
Mann, M. F., Der Bestiaire Divin des Guillaume le Clerc. (See Warren)..... 157–158
Mantegazza, Paolo, 'Testa'..... 92
Marcou, P. B., The French Historical Infinitive, I 1–3
— " " " " II 41–44
— Personal..... 226
— Millet, A., Études Lexicographiques sur l'Ancienne Langue Fran aise .. propos du dictionnaire de M. Godefroy..... 185–186
Mariae, Der Planctus— 105–108
Matzke, John E., Modern Picard Bieu from Bellum 8–11
— Wölfflin: Ueber die Latini tät der Peregrinatio ad Loca Sancta..... 218–219
— Personal 226
— Schele de Vere: 'Le Bourgeois Gentilhomme,' 248–249
— Haas, J., Zur Geschichte des *l* vor folgendem Consonanten im Nordfranzsischen..... 249–251
May, Might, Teutonic history of the verb..... 252–253
Meissner, Dr. A. L., Practical Lessons in German Conversation. (See Learned)..... 23–24
Mérim e..... 225
Method, The Conversation—for Speaking, Reading and Writing French..... 187–188
Meyer, M.—Grand recueil de Cayette..... 223
Meyer, Paul.—"Notice sur deux anciens mss. fran ais ayant appartenu au marquis de la Clayette."..... 223
— "La langue romane du midi de la France et ses différents noms..... 256
Meyer, W.—'Grammaire des Langues Romanes.' 224
Michaelis, H., Portugiesisches Wörterbuch—Weitere Beiträ e. (See Lang)..... 83–85
Michelet: Recits d'Histoire de France: Part I. From the earliest times to the battle of Rocroy. 225
Millet, A., Études Lexicographiques sur l'Ancienne Langue Francaise à propos du dictionnaire de M. Godefroy. (See Marcou)..... 185–186
Milton, Completeness in Literary Art Illustrated from Shakespeare and—..... 144–145
Mittelalters, Mohamed in der Anschauung des—I. 11–15
— " " " " II. 45–49
Modern Language Association of America, The Sixth Annual Convention of the—..... 33–37
— Seventh " " 252
— The Phonetic Section..... 242–244
— of Ontario, Third Annual Convention of—..... 78
Mohamed in der Anschauung des Mittelalters, I . 11–15
— " " " II.. 45–49
Molbech's References to Codex Regius 1586 (1488). 145
Molee, Elias, Plea for an American Language. (See Garner)..... 59–60
Moli re's 'L'Avare'.....189–191, 192–193
Montesquieu: 'De la Grandeur des Romains'... 123
Morfologia del Sonetto nei secoli xiii e xiv..... 151–155
Morley, Henry, English Writers. (See Garnett).. 24–26
— " Vol. IV. " .. 178–179
Müller, Max, The Science of Thought..... 93–94
de Musset..... 225

Napier, A. S., Odds and Ends..... 137–140
Natorp, Dr., Reform in German Schools. (See Primer)..... 155
Neuphilologen, Der Aufenthalt der—und das Studium Moderner Sprachen im Auslande..... 149–151
Noble Kinsman, Shakespeare and the..... 213–214
Northumbrian *Ebolsung*..... 76–77
Not . . . Nor or Not . . . Or?..... 37–41, 193
Not . . . Nor or Not . . . Or? or Both?..... 143
Nurture, L'Apprise de—..... 51–53
— Correction to—..... 126

Osthoff, Teutonic history of the verb *may*, *might*, 252–253
Otto, Richard, Mohamed in der Anschauung des Mittelalters, I..... 11–15
— " II..... 45 49
— Personal..... 63
— Der Planctus Mariae..... 105–108
— 'Lo Conqueriment de Maylorcha'..... 29

Palmer, A. H., The Sixth Annual Convention of the Modern Language Association of America 33–37
Paris, Gaston, Extraits de la 'Chanson de Roland' et de la 'Vie de Saint Louis,' par Jean de Joinville. (See Todd)..... 19–23
— Correction to 'Extraits de la Chanson de Roland'..... 79
— La Littérature Fran aise au Moyen Age..... 62
Peregrinatio, Ueber die Latinit t der—ad loca Sancta..... 118–219
Perkinson, W. H.—Personal..... 227
Phonetic Section of the Mod. Lang. Association..241–244, 252
Picard, Modern—Bieu from Bellum..... 8–11
Poet-Lore: A New Magazine..... 77–78
Poètes, Les—de Nos Jours.—Leconte de Lisle.... 203–205
Pollard, Alfred, Sidney's 'Astrophel and Stella'.. 92
Portugiesisches Wörterbuch—Weitere Beitr ge... 83–85
Pützl, Karl, Die Aussprache des Lateinischen. (See Schmidt-Wartenberg)..... 27–29
Primer, Sylvester, Natorp: Reform in German Schools..... 155
— Lessing: 'Minna von Barnhelm'..... 225
— Personal..... 227

Rabbe, Felix, Shelley: The Man and the Poet. (See Anderson, M. B.)..... 79–81
Raisonnement, "La Psychologie du—"..... 223
Rajna, Pio.—Giocondo and King Astolfo..... 220
— French Epic Poems and Italian Proper Names. 159
Rambeau, A, Die Phonetic im franzsischen und Englischen Klassenunterricht..... 94
Rannow, Max, Der Satzbau des althochdeutschen Isidor im Verhältniss zur Lateinischen. (See Thomas)..... 184–185
Reader, Brandt's German..... 255–256
Renaissance, 'Das Zeit alter der—'..... 256
Reynard, The Fable of the Truthful man and the Liar and the adventure of—with the apes ... 240–242
Rhetoric Notes on..... 231–233
Rocroy, 'Récits d'Histoire de France: Part I. From the earliest times to the Battle of—'... 225
Roemer, J, Cours de Lecture et de Traduction.... 158
Roland 'Extraits de la 'Chanson de—'et de la 'Vie de Saint Louis' 19–23
Romance Languages, on the History of the Auxiliary Verbs in the—..... ... 125–126
— The Gerundial Construction in the—. VI..... 67–73
— " " VII. (conclusion) 129–137
Romance Languages, Ueber Reciproke Metathese im Romanischen 183–184
Romanes, 'Grammaire des Langues—.'..... 224

Rosing, S., Engelsk-Dansk Ordbog. (See Dodge). 156–157
von der Recke, Ernst, Store of Smaa Bogstaver... 81–83
Regius, References to Codex 1586. (1488)..... 145
von Reinhardstoettner, K., Giovanni Bonasera.... 29
— Jesuit Drama in Munich..... 222
Ruyter, G. A., Personal..... 63

Saaby, V.—Scandinavian Courses in the Univ. of Copenhagen..... 222
Saint Bernard's Sermons..... 253
de Sainte-Palaye, La Curne..... 223
Sampson, Martin Wright. Personal..... 257
Sanderson, Robert Louis. Personal..... 258
Sawyer W. C., Personal 195
Shele de Vere. Le Bourgeois Gentilhomme. (See Matzke.)..... 248–249
— Molière's 'L'Avare.' (See Canfield and Zdanowicz)..... 189–191, 192–193
— L'Avare..... 221
— Personal 227
Schelling, Felix E., The Scope of English Literature in Education..... 244–246
Schiller's 'Jungfrau von Orleans.' (See Davies).. 182–183
Schipper, J., English Metrik. (See Gummere).... 145–147
Schmeding, F., Der Aufenthalt der Neuphilologen und das Studium Moderner Sprachen im Auslande. (See Learned)..... 186–187
Schmidt-Wartenberg, H., Pötzl, Karl: Die Aussprache des Lateinischen..... 27–29
— Personal..... 31
— "Seneca's influence on Robert Garnier"..... 254
Scott, Sir Walter, 'Lay of the Last Minstrel.'..... 124
Sedaine's 'Le Philosophe sans le savoir'..... 29
Sée, Rosalie, The Birth and Growth of the Neo-Latin Languages in Northern and Southern France..... 93
Selss, Albert M., 'A Brief History of the German Language.' (see Super)..... 219–220
Shakespeare and 'The Noble Kinsman'..... 213–214
Shakespeariana..... 122
Shakespeare, Completeness in Literary Art Illustrated from—and Milton..... 144–145
— Dr. Furness's Lectures On—..... 88–89
Shelley: The Man and the Poet..... 79–81
Shepherd, H. E., Shakespeare and 'The Noble Kinsman..... 213–214
— Kinsman, Shakespeare and The Noble..... 213–214
— Gosse: A History of Eighteenth Century Literature..... 246–247
— Lord Macaulay as an Historian..... 73–76
Sidney: 'Astrophel and Stella'..... 92
Sigurd Slembe: A Dramatic Trilogy..... 85
Simon, Jules, 'Victor Cousin'..... 63
Simonds, W. E.—Personal..... 226
Skeat, Walter W., Chaucer: The Minor Poems. (See Bright) 180–182
Sleep, The Elizabethan Invocations to—..... 229–231
Smith, Miss Toulmin, 'York Mystery Plays'..... 61–62
Smyth, A. H., A New Magazine: Poet-Lore..... 77–78
— Dr. Furness's Lectures on Shakespeare..... 88–89
— Stedman-Hutchinson: A Library of American Literature from the Earliest Settlement to the Present Time..... 119–120
— Personal..... 195
Soenderjylland, 'Sprogkart over—'..... 222
Souvestre, E., Les Confessions d'un Ouvrier... ... 158
Spanish, Pronunciation of—in Spain and America. 30
Spencer, Frederic, L'Apprise de Nurture. (Cambridge Univ. MS.)..... 51–53
— Personal..... 126
— Further Corrections in Bartsch's Glossary..... 191–192
— York Minster Manuscripts..... 194
— The Legend of St. Margaret..... 197–201
— Correction " 257
St. Margaret, The Legend of—..... 197–201, 251
— Correction to—..... 257
— Louis, Extraits de la 'Chanson de Roland' et de la 'Vie de Saint—'..... 19–23
Stedman, E. C., and Ellen M. Hutchinson.—A Library of American Literature to the Present Time 119–120
Stephenson, F. B., 'Le Patois briard du Canton d'Esterney'..... 89
Stephenson, F. B., Personal..... 126
Stockley, W. F., Prof. de Vere's L'Avare..... 221
Stoddard, Francis H., References for Students of Miracle Plays and Mysteries..... 61–62
Sumicrast, F. C., Dumas: 'Les Trois Mousquetaires.'..... 253
Super, O. B., Preparatory French Reader. (See T. McCabe) 26–27
— Souvestre's 'Confessions d'un Ouvrier'..... 158
— Selss: 'A Brief History of the German Language.' 219–220
Surrey, A Study of—..... 233–236
'Synrust,' The Old English Word—..... 129

Tallichet, H., Breymann's Französisches Elementar-Uebungsbuch 87–88
Tarver, Francis, Hector Malot's 'Sans Famille'.. 123
Tasso, Goethe's..... 30–31
— Thomas's Edition of Goethe's—..... 120–121
Tennessee, Dialectal Survivals in—.. 205–209
Thomas, Calvin, Goethe's Tasso..... 30
— Thomas's Edition of Goethe's Tasso..... 190–121
— Rannow, Max: Der Satzbau des althochdeutschen Isidor im Verhältniss zur Lateinischen Vorlage..... 184–185
— Personal..... 195
Tobler, A., Saint Bernard's Sermons..... 253
Todd, H. A., Paris, G.: Extraits de la 'Chanson de Roland' et de la 'Vie de Saint Louis,' par Jean de Joinville..... 19–23
— Correction to 'Extraits de la Chanson de Roland'..... 79
— Fontaine, J. A.: On the History of the Auxiliary Verbs in the Romance Languages..... 125–126
— Julien: Un Voyage à Paris..... 158
— Super: Souvestre's 'Confessions d'un Ouvrier.' 158
— Roemer: Cours de Lecture et de Traduction.... 158
— Fontaine, C.: Historiettes Modernes..... 195
— Wetherell: Scott's 'Lay of the Last Minstrel.' 124
— Meyer, P.: "Notices et Extraits des Manuscrits de la Bibliothèque Nationale"..... 223
— Meyer, "La langue romane du midi de la France et ses différents noms'..... 256
Teutonic, The—history of the verb *may, might*.... 252–254
Tolman, A. H., Personal..... 63, 226
— Not . . . Nor or Not . . . Or? or Both?..... 143

Venable, W. H., Early Periodical Literature of the Ohio Valley..... 92
Ventura, Mantegazza's 'Testa'..... 92
Vercelli Book—Supplementary Note to "Cardinal Guala and the—"..... 212–213
Vigfusson, Gudbrand, Obituary..... 127
de Vigny, Hugo—..... 225
Vogel, Frank, Personal..... 195

Wagener, H.—Personal..... 227
Wallis, Teakle, Gift of Spanish Plays..... 29
Walter, E. L., Fay: Concordance of the Divina Commedia..... 177–178
Warren, F. M., Dumas: 'La Tulipe Noire'..... 29
— Bull: Sedaine's 'Le Philosophe sans le savoir.' 29
— Clapin: Lamartine's 'Jeanne d'Arc'..... 29
— Otto: "Lo conquerimento de Maylorcha"..... 29
— Reinhardstoettner: Giovanni Bonasera 29
— Wallis, Teakle: Gift of Spanish Plays..... 29
— Groth: Baïf; 'Psaultier'..... 29–30
— Curme, G. O.: Selected Poems from 'Premières et Nouvelles Méditations'..... 56–58
— Paris, G.: La Littérature française au Moyen Age..... 62
— Price: 'Choix d'extraits de Daudet'..... 91
— Ventura: Mantegazza's 'Testa.'..... 92
— Eugène-Fasnacht: 'French Composition'..... 122–123
— Bell, Mrs. Hugh: 'Petit Théâtre des Enfants'.. 123
— Janau: 'French Commercial Correspondence.'.. 123
— Clapin, A. C.: Dumas's 'Un Drame de la Mer' and Lamartine's 'La Bataille de Trafalgar.'. 123
— Barbier: Montesquieu's 'De la Grandeur des Romains'..... 123
— Tarver, Francis: Hector Malot's 'Sans Famille.' 123
— Hugo: 'Notre Dame de Paris,' 'Les Miserables,' and 'Quatre-Vingt-Treize'..... 124

Warren, F. M., Biadene: Morfologia del Sonetto nei secoli xiii e xiv 151–155
— Mann: Der Bestiaire Divin des Guillaume le Clerc 157–158
— Encyclopaedia Brittanica, Vol. xxiv 158
— Rajna: French Epic Poems and Italian proper names 159
— Barrère: Jeanne d'Arc' 159
— Bué: Lazare Hoche by Emile de Bonnechose ... 159
— Personal 195, 227
— Gu rin: 'Traité des Noms fran ais.' 221–222
— Reinhardstoettner: Jesuit Drama in Munich ... 222
— Rajna: Giocondo and King Astolfo 222
— Cornaz-Harney: 'Nos Enfants et leurs Amis' .. 222
— Sauveur: 'Les Chansons de Béranger' 223
— de Witt: 'Les Heroïnes de Harlem' 224–225
— Michelet: 'Récits d'Histoire de France: Part I. the earliest times to the Battle of Rocroy 225
— Jules Verne: 'Le Tour du Monde' 253
— Sumicrast: Dumas' 'Les Trois Mousquetaires' 253
— van Daell: 'Pages Choisies des Mémoires du duc de Saint-Simon.' 253
— Tobler: St. Bernard's Sermons 253
— Macgillivray: 'Life and Works of Pierre Larivey' 253–254
— Schmidt-Wartenberg: "Seneca's Influence on Robert Garnier" 254
— Birch-Hirschfeld, Adolf. 'Das Zeitalter der Renaissance' 256
Wells, Benj. W., Schiller's 'Jungfrau von Orleans.' (See Davies) 182–183
White, H. S., Lessing: Ausgewählte Prosa und Briefe 125
— Personal 225
Whitney, Wm. D., A Compendious German Grammar. (See von Jagemann) 118–119
Widsid 209–212
Wightman, Jno. R.—Personal 225–226
Wilson, C. B., Personal 31
— Gastineau: The Conversation Method for Speaking, Reading and Wa.ting French 187–188
Wimmer, Prof., Scandinavian Courses in the Univ. of Copenhagen 222
— 'Old nordisk Læsebog' 254–255
de Witt, Mme., 'Les Heroïnes de Harlem' 224–225
Wölfflin, Ed., Ueber die Latinität der Peregrinatio ad loca Sancta 218–219
Woodward, F. C., "King's Cruise" 61
Wordsworth, Selections from— 247–248
Walker, Prof., Personal 126

York, Mystery Plays 61–62
York Minster Manuscripts 194

Zdanowicz, C., Schele de Vere: Molière's 'L'Avare' 192–193
— Obituary 259

MODERN LANGUAGE NOTES.

Baltimore, January, 1889.

THE FRENCH HISTORICAL INFINITIVE.—I.

I. Existing Theories.

The historical infinitive, as it appears in Modern French, is one of those constructions which make us ask ourselves,—how did this mode of expression arise? and accordingly in almost every French grammar we find some attempt at explaining this somewhat unusual form of speech.

Let us see what some of these explanations are:—

Aubertin ('Grammaire moderne des écrivains français.' Paris, 1861. L. ix, §4) represents the infinitive as the earliest form which the verb assumes in our consciousness, hence in animated conversation, where we have no time to get beyond this first form, we make use of it instead of the finite verb; and he adds: "Le *de* est euphonique comme on en a tant vu . . .". Aubertin seems to have a dim notion that we ought to find in the popular consciousness the same series which we have in French grammars, where the infinitive always stands first in the paradigm. A. Chassang ('Nouvelle grammaire française.' Paris, 1880) speaking of our infinitive says, §330: "C'est un souvenir de l'infinitif de narration si usité en latin." He does not tell us how or why this remembering took place, or whether it was the people or the learned who remembered, so that we are just as wise as we were before. Littré in his dictionary under *de* (§20) says: "*De* devant un infinitif et pris absolument, c'est-à-dire sans nom ou verbe dont il soit le complément. On les appela, eux de courir, c'est-à-dire, sous-entendu, ils commencèrent, ils se hâtèrent de courir." This explanation, which we shall meet again in the Latin grammarians, is a logically satisfactory analysis of the meaning of this expression, and hence it is the one most generally met with, but a development of this infinitive such as Littré here presupposes, is by no means probable. We should have to assume a tendency in the popular mind to disregard time relations in excited narration; but as it is impossible to conceive of anything taking place, without at the same time conceiving it as taking place at some time—since a time element is an essential part of all our ideas—some expression of this time element is absolutely indispensable. One could answer, it is true, that in the closely connected sentences in which the historical infinitive occurs, the 'time when' is already sufficiently determined by the preceding clause. But on the one hand, it is hard to believe that *ils commencèrent*—can ever have been used in such hurried speech, and what has never been in use can not of course be suppressed, and on the other hand if they ever did use *ils commencèrent* in such a connection, it is hard to believe that in their hurry they would have suppressed the finite verb, and have left out the *de* which is so closely connected with it.—P. Clairin ('Du génitif latin et de la préposition *de*.' Paris, 1880) adopts Littré's explanation.

The earliest instance where this explanation is suggested in a French grammar, as far as I know, is found in Petrus Ramus, 'Grammaire Françoise' 1562 cited by Livet ('La grammaire Française et les grammairiens du XVI^e^ siècle.' Paris, 1859) p. 251: "Le verbe déliberatif gouverne linfiny: tu veulx aymer ... Quelquefois le verbe déliberatif est supprimé: et matins de courir et nous daller après."

These are all the attempts at an explanation which I have been able to find among French grammarians. They are unsatisfactory enough, as any attempt must be to explain an obscure construction by merely considering its logical relations, without investigating its growth in the development of the language. Let us see now what German grammarians have to say about our infinitive:—Mätzner holds that it is an elliptical construction ('Syntax,' I, §223 and 'Grammatik' §150 a 4). Lücking §428 and Hölder §189 take the same view. Diez, finally, ('Grammatik,' p. 929) saw that the construction could not be explained by an ellipsis. "Aus einer Ellipse ist dies gewiss nicht zu erklären; das vorgefügte *de* scheint seinen Grund eben nur in der Neigung dieser

Sprache zu haben, den reinen Infinitiv mit dem präpositionalen zu vertauschen." We shall see, further on whether there is not a more satisfactory explanation for the presence of the *de*, and, beyond this *de*, DIEZ does not attempt an explanation. Thus we observe that the historical infinitive in French has not as yet received any explanation at all satisfactory to the historical grammarian.

II.—THE LATIN HISTORICAL INFINITIVE.

As the French historical infinitive has so often been derived from the Latin historical infinitive, and as the use of this construction is very similar in both languages, it will be worth while to consider for a moment the views of Latin grammarians, ancient and modern.

PRISCIAN, QUINTILIAN and DONATUS all hold that we have here an ellipsis of *cœpit* or *cœperunt*, showing that the usual modern explanation is a very old one. To turn to modern grammarians, we have first MAX SCHMIDT ('ÜBER den Infinitiv,' Ratibor, 1824, p. 64) and F. C. SPIESS ('Disputatio grammatica de infinitivo historico, accusativo cum infinitivo, etc.' Wiesbaden, 1846), who think that the infinitive was the first form of the verb used by barbarous nations, just as it is, according to them, the first form used by children, and that the historical infinitive is a remnant of a primitive mode of speech. It is hardly worth while discussing this wonderful conception of the speech of savages and children. We know very well now that the infinitive is by no means the earliest and simplest form of the verb.

GUSTAVUS MOHR ('De infinitivo historico,' Halle, 1878) sums up his explanation as follows: "Nam, cum infinitivus omni definita personarum et numerorum distinctione careat, animo commoto scriptoris talibus in rebus describendis hæc verbi forma aptissima erat, utpote quæ nihil nisi actionem ipsam exprimeret, ne temporis quidem significatione indicata, cum hoc in genere semper usurpetur infinitivus præsentis." I must confess that this explanation does not seem to me at all adequate. We certainly easily lose our sense of actual time relations in excited narration, but it is inconceivable to me that we could represent any event to our consciousness in such a way that no time relations, however obscure, should be connected with it. We have here again an attempt to explain a difficult construction without looking for its development in the past of the language. If, then, this theory is not tenable, there remains only the explanation of JOLLY. JOLLY ('Geschichte des Infinitivs,' München, 1873, p. 178) after disposing of the ellipsis theory and of the child-and-savage language theory, says: "So bleibt nur die dritte Annahme übrig, dass diese Infinitive sich aus der ursprünglichen Casusbedeutung der Infinitive erklären, und zwar ist klar, dass in diesen absoluten Constructionen, indem der Infinitivdativ oder Accusativ, der sich sonst an andere Bestandtheile des Satzes anzulehnen pflegte, nun einmal ganz selbstständig auftrat, sich seine Grundbedeutung concentrirte; daher kommt es, dass die alten absoluten Infinitive, wie sie überall der energischen Rede angehören, auch die ursprüngliche Energie des Casus noch am stärksten bewahrt haben." And p. 181: "Reyssig in den Vorlesungen über lateinische Sprachwissenschaft glaubt bereits den Ursprung des historischen Infinitivs in dem Rapportstyl der Kriegsberichte gefunden zu haben. Ohne bestreiten zu wollen, dass der historische Infinitiv der knappen soldatischen Ausdrucksweise besonders angemessen ist, kann ich doch derselben höchstens einen, zudem nicht nachgewiesenen Einfluss auf die weitere Verbreitung des historischen Infinitivs zuerkennen, denn der historische Infinitiv ist viel älter als die Rapporte der römischen Feldherren. Dafür zeugt vor Allem die Analogie des Litauischen, als einer uralterthümlichen Sprache; in beiden Sprachen entwickelte sich aus der vorwärts strebenden, dativischen Kraft des Infinitivs sein Gebrauch in eilfertiger, rasch voranschreitender Erzählung." A comparison with the French historical infinitive will, it is hoped, make it still clearer that this explanation is essentially correct, if we can show that the French historical infinitive was developed in very much the same way. At present I would merely observe that this so-called dative force of the infinitive would be even more likely to lead to a use of this mood instead of the imperative in vehement exhortations and appeals.

III.—Is the French Historical Infinitive derived from the Latin Historical Infinitive?

Let us now return to the historical infinitive in French. The first question we have to settle is whether this construction was derived from the Latin. This might either have taken place by unbroken transmission, or else it might have been artificially introduced by the learned. Let us first consider whether our infinitive was used without a break in the speech of the people. This certainly was not the case. The Latin historical infinitive, which was at first an expression familiar to the people, as is evident from its frequent use by the early writers of comedies (see Draeger, 'Historische Syntax der lateinischen Sprache.' Leipzig, 1878, I, p. 329), and which later on was used by a few writers of the Empire (Sallust, Tacitus, Livius) in their highly artificial language in order to add to the vividness of their word-pictures, seems to have vanished pretty early from the language of conversation. Suetonius does not have it at all, and Justinius has it only once (see Hübenthal, 'De infinitivo historico.' Halle, 1881). And if the later period be looked into, it will be found that there is no instance of the use of the historical infinitive in ecclesiastical Latin, which would hardly be the case if this expression had still been current among the people. Besides, our infinitive nowhere appears in the earliest French literature down to the thirteenth century, although it would have found a fitting place in epic poetry, and would certainly have been used if it had then belonged to the language of the people. We see thus that there can have been no uninterrupted transmission from Latin to French. We find a period of about one thousand years during which, so far as we know, the historical infinitive was not used.

We come now to the question whether the historical infinitive was incorporated into French by the learned who borrowed it from classical Latin, or whether we have here an independent development in the French itself. In order to decide this question it is of the greatest importance to find out at what time this mode of expression made its appearance in French. If we were to find that it was in the sixteenth century by Du Bellay or by Ronsard, or by some of their fellow reformers of language, it would be extremely probable that they had taken it from the Latin, although the prefixing of the *de* would still be unexplained.

Burguy ('Grammaire de la langue d'oïl' I, p. 210), and following him P. Clairin ('Du génitif latin et de la préposition *de*.' Paris, 1880, p. 241) give a single instance of the occurrence of the historical infinitive in Old French:—Et li sengliers se couche, et cil de grater ('Roman des Sept Sages de Rome,' publié par Le Roux de Lincy. Paris 1838, p. 23). The passage as printed in the original reads: Et le senglier se couche, et cil *du* grater. Le Roux de Lincy's edition is printed from a manuscript of the thirteenth century.

To this one instance I am able to add another, which was pointed out to me by Professor Tobler, in the Supplément of the 'Roman du Renart' (edited by P. Chabaille):

> Atant li autre chien sallirent
> Qui moult durement l'envayrent
> Tenir le cuidèrent et prendre,
> Mais il ne les vault pas attendre;
> Ains s'en fui sans demorer.
> *Et li levrier après d'aler,*
> Et li venerres de randon
> S'en va après tout abandon,
> Si lor eschape, molt li poise.

The manuscript is described by Ernest Martin ('Examen critique des manuscrits du Roman de Renart.' Bâle, 1872) as belonging to the fourteenth century; but the language belongs decidedly to an earlier period, so that this example, too, must be ascribed to the thirteenth century. These are the only cases I have been able to find in Old French, but they are sufficient. It would never have occurred to a writer of amusing stories in the thirteenth century to borrow the historical infinitive from Latin, and to provide it with a euphonic *de* or *du*. We must then assume that at that time our infinitive already formed a part of current speech, hence it must have developed in French itself and was not introduced by the learned.

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THE AFFINITIES OF THE 'FATA APOSTOLORUM.'

The Old English poem known as 'The Fates of the Apostles' acquires a new interest since PROFESSOR NAPIER'S remarkable discovery [see *Academy* (London) for Sept. 8, 1888] that it is from the hand of CYNEWULF. Every one admits that he was the author of 'Christ,' 'Elene' and 'Juliana,' and, since the publication of RAMHORST'S essay ("Das altenglische Gedicht vom heiligen Andreas und der Dichter Cynewulf," Leipzig, 1886) there can hardly be much doubt that to these should be added 'Andreas.' We accordingly have five poems, the authorship of which must be attributed to this scholarly versifier. Among others that are ascribed to him, with more or less probability, are the 'Riddles,' 'Guthlac,' 'Phœnix,' and the 'Dream of the Rood.'

The subjoined tables are intended to illustrate the affinities of the 'Fata Apostolorum,' as determined by those of its language. The method employed has been explained and illustrated in my edition of the 'Judith' (pp. 57-65, cf. p. xiv). The Verbal Correspondences are preceded by a Table, A, of words and phrases occurring in this poem, and nowhere else in GREIN'S edition, so far as can be determined by his Glossary. Table B contains the correspondences with the undoubted Cynewulfian poems; Table C, with the questionable ones; while Table D contains all the rest. The additional lines published by NAPIER are numbered 96, 97 and 98.

The following conclusions may, I think, safely be drawn from these tables:—

1. A comparatively large number of peculiar words and phrases found in a poem does not militate against the supposition that the poem is by a well-known author (Table A).

2. The resemblances between the phraseology of the 'Fata Apostolorum' and that of 'Andreas,' 'Christ,' 'Elene,' and 'Juliana,' are close and numerous; hence the general principle is so far confirmed that we may expect close and numerous verbal resemblances between different poems by the same author.

3. The authorship of this poem might have been conjectured with tolerable certainty on the basis of internal evidence alone.

4. The affinities of the 'Fata Apostolorum,' as determined by this means, are not strikingly dissimilar to those of the 'Judith,' and so far my hypothesis is confirmed that the latter poem emanated from the Cynewulfian school ('Judith,' p. xiv).

5. There is some indication from this source that 'Guthlac' and 'Phœnix' are also by CYNEWULF.

A.—WORDS AND PHRASES OCCURRING NOWHERE ELSE IN OLD ENGLISH POETRY.

WORDS.

gúðhwæt, 57; *lindgelác*, 76; *siðgéomor*, 1; *sweordrás*, 59; *wǽpenhęte*, 80.

PHRASES.

æðelo rękcan, 24.
aldre gelǽdde, 43.
Criste lẽofast, 26.
dǽdum dómfæste, 5.
dæges ór onwóc, 65.
drẽam æfter dẽaðe, 82.
dryhtlic dóm Godes, 65.
ealdre gedǽlan, 36.
eardwíc uncúð, 93.
ęnde gesealdon, 85.
feorh ofgẽfon, 12.
feorh wið flǽsce, 37.
fitte fẽgde 98.
for(e)þances gléaw, 96.
friðes and fultomes, 91.
geong and gúðhwæt, 57.
giddes begang, 89.
hǽðen and hygeblind, 46.
hǽðengild hýran, 47.
hildecorðor, 41.
hlyt wísode, 9.
ídle ǽhtwelan, 84.
lǽt mẽ on láste líc, 94.
land wæs gefǽlsod, 66.
langne hám, 92.
langsumre líf, 20.
lẽoht unhwílen, 20.
líðra on láde, 92.
mód onlíhted, 52.
óðre dǽlas, 51.
samnode wíde, 2.
sigelẽan sécan, 81.
sín æt sæcce, 59.
síðes scéne, 34.
sóð yppe wearð, 64.

stęnges swęng, 72.
swegle drėamas, 32.
swilt þrówode, 71.
tir unbræcne, 86.
tohtan sċne, 75.
þæs lėasan godu, 49.
þás lænan gestrėon, 83.
þone sóðan gefėan, 81.
þrym unlýtel, 8.
þurh cnėorisse, 26.
þurh fċmnan hrif, 29.
þurh hæðene hand, 60.
þurh róde cwealm, 39.
þurh sweordes bite, 34.
wælrėaf wunigean, 95.
wælrėow cyning, 69.
wæpnum áswębban, 69.
wėgan on gewitte, 87.
weormum tó hróðre, 95.
wund for weorudum, 61.

B.—Verbal Correspondences with Cynewulfian Poems.

ANDREAS.

1.

a. *apostolhád Ap.* 14, *An.* 1653.
lėoðgiddunga, (*-inga*) *Ap.* 97, *An.* 1481.
b. *beornas beadurófe* (*beado-*) *Ap.* 78, *An.* 850.
lėode lċrde Ap. 31, *An.* 170, *cf. lėode lċran Dóm.* 47.
lėode lċrde: *þanon lifes weg Ap.* 31, *cf. lėod e lċrde on lifes weg An.* 170.
mine gefrėge Ap. 25, *An.* 1628 (other instances of *mine gefrċge*).
sóhton síðfrǫme Ap. 77, *An.* 641.
torhte and tirėadige. Twęlfe wæron Ap. 4, *cf. twęlfe under tunglum tirėadige hæleð An.* 2.
þċr hie dryhtnes ċ dċman sceoldon Ap. 10, *cf. þċr ic dryhtnes ċ dċman sceolde An.* 1405, also, *þá þe dryhtnes á dċman cúðon An.* 1196.
þeodnes þegna, þrym unlýtel Ap. 8, *cf. þeodnes þegnas; nó hira þrym álæg An.* 3.
þone hálgan hėap helpe bidde Ap. 90, *cf. and ús þone hálgan helpe biddan An.* 1568.
þurh his hálig word Ap. 53, *cf. þurh þin hálig word An.* 1420.
wide geweorðod ofer werþeoda Ap. 15, *cf. wuldre gewlitegad ofer werþeoda An.* 543.
wurd (*wyrd*) *undyrne Ap.* 42, *An.* 1482.

2.

a. *hæðengild Ap.* 47, *An.* 1104 (*cf. Jul.*).
hlyt Ap. 9, *An.* 6, 14 (*cf. El.*).
b. *beorhtne boldwelan Ap.* 33, *An.* 524 (*cf. Jul.*)
eorðan sóhte (*sċcan, etc.*) *Ap.* 28, *An.* 731 (*cf. Jul.*).
fæder mancynnes Ap. 29, *An.* 848 (*cf. Sat.*)
hęriges byrhtme (*brehtme, beorhtme*) *Ap.* 21, *An.* 1204 (*cf. El.*).
ofer werþeoda Ap. 15, *An.* 543 (*cf. Ps.*); *cf. also Az.* 7, *B.* 899, *Jul.* 9, *Dan.* 286.
síðes sċne Ap. 34, *cf. síðfætes sċne An.* 204, 211 (*cf. El.*).
swegle drėamas Ap. 32, *cf. swegles drėamas An.* 641, 810 (*cf. Jud.*).
sweordrċs fornam Ap. 59, *cf. gúðrċs fornam An.* 1533 (*cf. B.*).
þeodnes þegna Ap. 8, *cf. þeodnes þegnas An.* 3 (*cf. B.*).

3.

a. *ċgliaw Ap.* 24, *An.* 1485 (*cf. El. and Men*).
beaduróf Ap. 78, *An.* 96, 145, 850 (*cf. B. and El.*).
gúðplega Ap. 22, *An*, 1371 (*cf. By. and Chr.*).
wundorcræfte Ap. 55, *An.* 13, 645 (*cf. Jul. and Rid.*).
b. *dryhtnes ċ Ap.* 10, *An.* 1405 (*cf. El. and Jul.*).
ęngla ordfruma Ap. 28, *An.* 146 (*cf. Hy. and Sat.*).
helpe bidde (*biddan etc.*) *Ap.* 90, *An.* 1033 (*cf. Ps. and Ps. L.*).
lifes weg Ap. 31, *An.* 170 (*cf. Gu. and Rood*).
síðe gesóhte Ap. 32, *An.* 847 (*cf. B. and Jul.*); *cf. also Chr.* 62, 146, *Gen.* 2425.

CHRIST.

1.

a. *unbræce Ap.* 86, *Chr.* 6.
b. *of dėaðe árás.* 56, *cf. Chr. Ap*, 467.

2.

a. *lifwela Ap.* 49, *Chr.* 1348 (*cf. Dan.*).
b. *ċn*(*i*)*ges on eorðan Ap.* 19, *Chr.* 200 (*cf. Ph.*).
þone sóðan gefėan Ap. 81, *cf. sóðne gėfėan Chr.* 451 (*cf. Gu.*).

þurh yrne (*eorne*) *hyge Ap.* 68, *Chr.* 620 (*cf. El.*).

3.

a. *gúðplega Ap.* 22, *Chr.* 573 (*cf. An. and By.*).

ELENE.

1.

a. *ðreodian* (*ðrydian*) *Ap.* 18, *El.* 549, 1239. *yppe Ap.* 64, *El.* 435.

b. *hige onhyrded þurh his hálig word Ap.* 53, *cf. hige onhyrded þurh þæt hálige trēo El.* 841.
hwæt! wé þæt (*ge*)*hýrdon þurh* (*þurg*). *hálige bēc Ap.* 63, *El.* 364, 670, 852.
miht and mærðo Ap. 7, *cf. mærðum and mihtum El.* 15.
neawe searwe Ap. 13, *cf. nearusearwe El.* 1109.
on galgan áhangen Ap. 40-1, *El.* 179-80.
on weres háde Ap. 27, *El.* 72.
þurh hálige bēc Ap. 63, *El.* 364, 670, 853.
wiges tó léane Ap. 74, *cf. wigges léan El.* 825.

2.

a. *hlyt Ap.* 9, *El.* 821 (*cf. An.*).

b. *hęriges byrhtme.* (*brehtme, beorhtme*) *Ap.* 21, *El.* 205 (*cf. An.*).
hwæt! wé þæt (*ge*) *hýrdon . . . . Ap.* 63, *El.* 670, 852 (*cf. Jul.*).
síðes scéne Ap. 34, *cf. síðfæstes scéne El.* 220 (*cf. An.*).
þurh yrne (*eorne*) *hyge Ap.* 68, *El.* 685 (*cf. Chr.*).

3.

a. *ęgélaw Ap.* 24, *El.* 321, 806 (*cf. An. and Men.*).
beaduróf Ap. 78, *El.* 152, 1004, 1185 (*cf. An. and B.*).
beþurfan Ap. 91, *El.* 543 (*cf. Jul. and Hy.*)

b. *dryhtnes ć Ap.* 10, *El.* 198, 971 (*cf. An. and Jul.*).

4.

b. *æt sæcce Ap.* 59, *El.* 1178, 1183 (*cf. B., Brun., and Jud.*)
for æf(*e*)*stum Ap.* 73, *El.* 496 (*cf. Gen., Gu., and Moods.*).

JULIANA.

1.

a. *hygeblind Ap.* 46, *Jul.* 61.

b. *héafde benéotan Ap.* 46, *Jul.* 604.
næs (*wæs*) . . . *læt* (rhythmical type xx –́|x –́) *Ap.* 33, *Jul.* 573, 712.
léohtes geléafan Ap. 66, *Jul.* 378, *cf. El.* 491, 1137, *Gu.* 624, 1084, *Jul.* 653, *Met.* 526, *Ph.* 479. *Sat.* 469.

2.

a. *hæðengild Ap.* 47, *Jul.* 15, 22 (*cf. An.*).

b. *beorhtne boldwelan Ap.* 33, *Jul.* 503 (*cf. An.*)
eorðan sóhte (*sécan, etc.*) *Ap.* 28, *Jul.* 293 (*cf. An.*).
hwæt! wé þæt (*ge*) *hýrdon . . . Ap.* 63, *Jul.* 1, (*cf. El.*)

3.

a. *beþurfan*(*bi-*) *Ap.* 91, *Jul.* 715 (*cf. El. and Hy.*)
wundorcræfte Ap. 55, *Jul.* 575 (*cf. An. and Rid.*)

b. *dryhtnes ć Ap.* 10, *Jul.* 13, (*cf. An. and El.*)
síðe gesóhte Ap. 32, *Jul.* 452 (*cf. An. and B.*)

VERBAL CORRESPONDENCES WITH DOUBTFUL CYNEWULFIAN POEMS.

DREAM OF THE ROOD.

3.

b. *lífes weg Ap.* 31, *Rood* 88 (*cf. An. and Gu.*)

GUTHLAC.

1.

a. *éhtwela Ap.* 84, *Gu.* 359.

b. *eorðan dǽl Ap.* 94. *Gu.* 1340.
on séocum sefan Ap. 2, *cf. on sefan tó séoc Gu.* 1050.

2.

b. *þone sóðan geféan Ap.* 81, *cf. þám sóðan geféan Gu.* 1238 (*cf. Chr.*)

3.

b. *lífes weg Ap.* 31, *Gu.* 70 (*cf. An. and Rood.*)

4.

b. *for æf*(*e*)*stum Ap.* 73, *Gu.* 684 (*cf. El., Gen., and Moods.*)

PHŒNIX.

2.

a. *eardwíc Ap.* 93, *Ph.* 431 (*cf. Part.*)
beaducræftig (*beado-*) *Ap.* 44, *Ph.* 286 (*cf. G. M.*).
wælréaf Ap. 95, *Ph.* 273 (*cf. B.*).

b. *ǽn(i)ges on eorðan Ap.* 19, *Ph.* 136(*cf. Chr.*).

RIDDLES.

1.

a. *fégan Ap.* 98, *cf. Rid.* 26^{9}, 62^{6}.

2.

b. *weorc þrówigan* (*þrówade*) *Ap.* 80, *Rid.* 71^{12} (*cf. B.*).

3.

a. *wundorcræfte Ap.* 55, *Rid.* 41^{85} (*cf. An. and Jul.*).

D.—VERBAL CORRESPONDENCES WITH OTHER POEMS.

BEOWULF.

1.

ellen cýðdon Ap. 3, *cf. ellen cýðan B.* 2695.
frame (*frome*) *fyrdhwate Ap.* 12, *B.* 1641, 2476, *cf. An.* 8.

b. *him . . . bám samod Ap.* 78, *B.* 2196.
hú þá æðelingas ellen . . . . Ap. 3, *B.* 3.
líf wið líce Ap. 83, *B.* 733, *cf. Chr.* 1668.
sigores tó léane Ap. 62, *B.* 1021.
wide sprang Ap. 6, *B.* 18.

2.

a. *wælréaf Ap.* 95, *B.* 1205 (*cf. Ph.*).
b. *sweordrés fornam Ap.* 59, *cf. heaðorés fornam B.* 557 (*cf. An.*).
þéodnes þegna Ap. 8, *cf. þéodnes þegne B.* 1085 (*cf. An.*).
weorc þrówigan (*þrówade*) *Ap.* 80, *B.* 1721 (*cf. Rid.*).

3.

beaduróf Ap. 78, *B.* 3161 (*cf. An. and El.*).
a. *endedæg Ap.* 79, *B.* 637, 3035 (*cf. Dan. and Hy.*).
lystan Ap. 97, *B.* 1793 (*cf. Met. and Whale*).
b. *síðe gesóhte Ap.* 32, *B.* 1951 (*cf. An. and Jul.*).
b. *æt sæcce Ap.* 59, *B.* 953, 1618, 2612, 2659, 2681 (*cf. Brun., El., and Jud.*).

BRUNANBURH.

4.

b. *æt sæcce Ap.* 59, *Brun.* 4,42 (*cf. B., El., and Jud.*).

BYRHTNOTH'S DEATH.

3.

a *gúðplega Ap.* 22, *By.* 61 (*cf. An. and Chr.*).

DANIEL.

1.

a. *wíg weorðian* (*wurðigean*) *Ap.* 48, *Dan.* 208.

2.

a. *lífwela Ap.* 49, *Dan.* 56 (*cf. Chr.*).
b. *dryhtne gecoren(e) Ap.* 5, *Dan.* 150, 737 (*cf. Gen.*).

3.

a. *endedæg Ap.* 79, *Dan.* 679 (*cf. B. and Hy.*)

EXODUS.

1.

b. *hálgan héape Ap.* 9, *þone hálgan héap Ap.* 90, *cf. hálige héapas Ex.* 382, 568.

GENESIS.

1.

a. *tilmódig Ap.* 86, *Gen.* 1887, 2817.
b. *léófe on life Ap.* 6, *cf. léoflic on life Gen.* 1713.

2.

b. dryhtne gecoren(e) Ap. 5, *Gen.* 1818 (*cf. Dan.*).

4.

b. *for æf(e)stum Ap.* 73, *Gen.* 982 (*cf El., Gu., and Moods.*).

GIFTS OF MEN.

b. *beaducræftig*(*beado-*) *beorn Ap.* 44, *G. M.* 40.

2.

a. *beaducræftig*(*beado-*) *Ap.* 44, *G. M.* 40 (*cf. Ph.*).

HYMNS.

3.

a. *beþurfan* (*bi-*) *Ap.* 91, *Hy.* 7^{113} (*cf. El. and Jul.*).
endedæg Ap. 79, *Hy.* 7^{112} (*cf. B. and Dan.*)
b. *engla ordfruma Ap.* 28, *Hy.* 10^{6} (*cf. An. and Sat.*).

JUDITH.

2.

b. *swegle dréamas Ap.* 32, *cf. swegles dréamas Jud.* 350 (*cf. An.*).

3.

b. *ealle ðráge Ap.* 30, *Jud.* 237 (*cf. Ps. and Wid.*).

4.

b. *æt sæcce Ap.* 59, *Jud.* 289 (*cf. B., El., and Brun.*).

MENOLOGIUM.

3.

a. *ðgléaw Ap.* 24, *Men.* 19 (*cf. An. and El.*).

METRA.

2.

a. *fitte Ap.* 98, *Met. Int.* 9 (*cf. Whale*).

3.

a. *lystan Ap.* 97, *Met.* 9^{19}, 10^{1}, 10^{14}, 10^{18}, 19^{11}, $^{16, 33, 39, 26, 71}$, 31^{1} (*cf. B. and Whale.*).

MOODS OF MEN.

4.

a. *for æf(e)stum Ap.* 73, *Moods* 37 (*cf. El., Gen., and Gu.*).

PARTRIDGE.

1.

b. *torhte and tiréadige Ap.* 4, *cf. torhte tiréadge Part.* 10.

2.

a. *eardwic Ap.* 93, *Part.* 15 (*cf. Ph.*).

PSALMS.

2.

b. *ofer werþéoda Ap.* 15, *Ps.* 104^{6} (*cf. An.*).

3.

b. *ealle ðráge Ap.* 30, *Ps.* 101^{25} (*cf. Jud. and Wid.*).

helpe bidde (*biddan, etc.*) *Ap.* 90, *Ps.* 118^{2} (*cf. An. and Ps. L.*).

PSALM L.

3.

b. *helpe bidde* (*biddan, etc.*) *Ap.* 90, *Ps. L.* 50 (*cf. An. aud Ps.*).

SATAN.

1.

b. *wuldres léoht Ap.* 61, *Sat.* 42, 141, 253, 449, 617, 650.

2.

b. *fæder mancynnes Ap.* 29, *Sat.* 310 (*cf. An.*).

3.

b. *engla ordfruma Ap.* 28, *Sat.* 239, 659 (*cf. An. and Hy.*).

WHALE.

2.

a. *fitte Ap*, 98, *Whale* 1 (*cf. Met.*).

3.

a. *lystan Ap.* 97, *Whale* 52 (*cf. B. and Met.*).

WIDSITH.

3.

b. *ealle ðráge Ap.* 30, *Wid.* 88 (*cf. Jud. and Ps.*)

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MODERN PICARD BIEU FROM BELLUM.

There can be no doubt about the correctness of the explanation concerning the origin of Modern French *beau* given by FÖRSTER in *Zeitsch. für rom. Phil.* i, pp. 564 ff. He there derives *beau* from *bels* through the intermediate stages *béals* > *beáls* > *beau(s)*. Numerous examples cited by him from the earlier texts prove conclusively that this was the history of the form. *Bials* > *biaus* was a later development from *beáls*, and FÖRSTER admits (p. 567) that he should prefer this explanation for all the Old French dialects, but for the fact that the Modern Picard, besides the ending *-iau*, shows also the ending *-ieu*; he adds therefore, "das pik. *biau* lässt eine doppelte Erklärung zu; entweder mit wallonischer Diphthongirung *biels* (und vokalisirt *bieus*), und durch Einfluss des *l* daraus *bials* und mit vokalisirtem *l* endlich *biaus*; diese Form gab dem heutigen pikard. *biau*, jenes dem *bieu* seinen Ursprung; . . . . . Diese Entwickelung möchte ich aber gern auf das *Wallonische* beschränken, denn dafür ist die oben von DIEZ gegebene Reihe (BELLUM > *bel* > *biel* > *bial* > *biau*; DIEZ, 'Gram.' I^{3} p. 437) tadellos." From these statements it appears that FÖRSTER maintains the following points: (1) in the *Wallonian* dialect *bels* changed to *biels* > *bials* > *biaus*; (2) that the modern Picard form *bieu* must be derived from a preceding *biels*; (3) in all the dialects (except that of Lorraine, where the vowel of the termination -ELLUS did not change, and a small part of the Picard territory) *-els* changed to *-éals* > *eáls* (> *-eaus*) > *-ials* > *-iaus*. I wish to offer a few observations on these three points, and, following FÖRSTER'S example, I shall in illustration use as far as possible the vulg. Lat. BELLUS, since all the words with the ending -ELLUS (or -ELLUM) follow the same line of development. Let us consider these different points separately and in the order given.

In the earliest Wallonian monument, the 'Poème Moral,' published by CLOETTA in *Rom. Forsch.* iii, pp. 1–268, (which represents the Liége dialect in the beginning of the thirteenth century, l. c., p. 2), we find for -EL+ cons. always *ea*+cons., cf. *beaz* 394 d, 399 b;

jovenceaz 122 a; *agnieaz* 71 c (*-gni-* probably= *ñ*) *bealteit* 440 a; etc., etc. This condition of things had not changed a hundred years later, as is seen in the 'Poésies religieuses en dialecte liégeois' (ed. P. MEYER, *Rev. d. Soc. sav.* Série V, vol. vi, pp. 241 ff.). Here *-els* is found as *-eas*, cf. *beas.* ii, 13; *columbeas* iii, 13; *chastias* v, 7; *-el* is often still *-el* as in the 'Poème Moral,' but also by the same kind of analogy which produced Mod. Fr. *beau*, it is changed to *-ea*, as in *bea* v, 17, 24; vii, 1; *columbeal* iii, 13; *angeal* or *anheal* iii, 14; From these two monuments we can with sufficient definiteness conclude in what way *-els* developed. There was a change of *ę* in the usual way to *ea*, and the *l*, following the peculiar tendency of this dialect, fell, at a period as early as the beginning of the thirteenth century. The modern dialect of Liége has for this ending -ELLUS a sound wavering between *ę* and *ę*. Cf. HORNING, 'Zur Kunde des Neuwallonischen,' *Zs. f. r. Ph.* ix, p. 483. PROF. STÜRZINGER of Bryn Mawr kindly informs me that he has heard this sound (*ę*) everywhere in the eastern region of this dialect (Bartogne, Malmédy, Verviers, Liége, Jemelle) as far as Huy, halfway between Liége and Namur. From there westward to about halfway between Charleroy and Mons the pronunciation is *iá*, then *iǫ* (written *iau* or *ieau*). I believe that the commonly accepted explanation of this modern Wallonian *ę* (*ę*) from old Wallonian *ea* is the correct one, viz., that the two elements of *ea* gradually assimilated, and thus produced a sound wavering between *ę* and *ę*. From these data I think it can be reasonably concluded that the series *bels* > *biels* > *bials* > *biau* does not belong to the Wallonian proper. But these statements need some limitation. FÖRSTER gives us no clue as to which monuments in his opinion belong to the Wallonian dialect; but since immediately afterwards (p. 567) he uses the phrase "der übrige Theil des Pikardischen," one is tempted to believe that he considers the Wallonian as a part of the Picard. It would therefore seem that he here employs the old division of North French dialects, which is still adhered to by some Romance scholars. According to this system, the Wallonian is considered to be a species of the Picard. A more characteristic division is given by SUCHIER in GRÖBER'S *Zeitschrift* ii, pp. 255 ff. He distinguishes (p. 275) to the north of the Norman, Île de France, Champagne and Lorraine dialects two distinct groups: the Picard in the west, the Wallonian in the east; and in GRÖBER'S 'Grundriss' i, p. 602 ff., and on Map I. of the same volume, this division is still maintained by him. One would of course hardly expect that a dialect of such great latitude as the Wallonian (cf. the map, l. c.) should present a homogeneous development throughout the whole extent of its territory. On account of this diversity of phonetic phenomena, the western part of the Wallonian has been variously ascribed either to the Picard or to the Wallonian, according as one or another of the different phenomena was considered as of special importance. By some scholars the dividing line between Picard and Wallonian is placed east of Mons and Valenciennes. However that may be, the Wallonian is divided into two parts by its development of *l*. The Eastern half follows the law of the eastern dialects and drops the *l*, the western half vocalizes *l* to *u*. With a collection of more or less satisfactory material (which it is not to the point to designate here) I think I have been able to establish the dividing line between the eastern and western dialects, as follows: Draw a line, starting from Langres (Dép. de Haute Marne), going north and touching Possesse, Ménéhoud, Rilly aux Oies, passing east of Révin and running through *Huy*. East of this line *l* falls; on the west, *l* changes to *u*. No absolute correctness can be claimed for this line, but I believe that it will be found to follow very nearly the actual boundary. In saying, therefore, that *-els* > *-iels* does not belong to the Wallonian, I mean only its eastern half; in the western half the development of -ELLUS is the same as in Picard and must be treated with it.

We come now to the second point, viz: Does Modern Picard *bieu* come from an older *biels*? There are few combinations of sounds that appear in O. Fr. under such a variety of orthography. For *-els* I have found no less than eight different ways of writing, not counting the forms without *s* and the feminines. Now, if *biau* is derived from an older *biels*, it

is at least reasonable to expect that the ending *-iels* would be found somewhere; but up to the present I have searched in vain for a form *biels* or the like. I am unable to state accurately the territory where *-ieu* is found in modern Picard. According to the 'Évangile selon Saint Mathieu,' (translated by E. PARIS, London, 1863), *-ieu* exists in Amiens, but from other indications that I have found, I should suppose that its territory is not very extended. CORBLET, 'Glossaire du Patois Picard,' says (p. 131): "*-eau* = *ieu* and *iau*; *chatiau* and *bieu*;" and in the vocabulary he gives both endings for nearly all the words in question. In SCHNACKENBURG'S 'Idiomes ou Patois de la France' (Berlin, 1840), p. 265, I find *biau* (2) *biel*, and (p. 267) *bieu*. The same appears from FAVRE 'Enfant prodigue.' I give the examples belonging here: Mons (p. 12): *anniau*, *viau*; Cambray (p. 13): *inniau viaus*; Arras (p. 15): *annieau*, *vieau*; Carvin (p. 17): *ongniau*, *viau*; St. Omer (p. 19): *aniau viau*.* Let us examine briefly the older stages of this dialect. A monument in which the diphthongisation of *ĕ* to *ie*, both in open syllable and in position, is carried out to its fullest extent is the 'Chronique' of PHILIPPE MOUSQUES, written very likely at Tournay in the first half of the thirteenth century (cf. edition of REIFFENBERG vol. i; Supplément, p. 8). Here *-els* is represented everywhere by *-iaus*; *-el*, as well as *-ele*, is always written *-iel*, *-iele*. The older *e* is found recorded a few times, as in *bele* 15328, *kamel* 22881, (*kameul* 1244), *bel* 29369, *elme* 6051, *castel* 20048, and a very few others. Forms like *biel* 36, *biele* 50, *vaissiel* 447, etc., abound, and represent the regular development. On the other hand, *-els* equals *-iaus* as a rule; *biaus* 532, *hiaume* 1763, *castiaus* 6242. Exceptional forms are *eaumes* 8790 (a remnant of the older stage?), and *castius* 27030, for regular *castiaus*. It is to be noticed how strictly the nom. sg. and acc. pl. are separated from the acc. sg. and nom. pl. The declension of *oiseau*, for instance, appears as follows: nom. sg. *oisiaus* 6475, acc. sg. *oisiel* 10386, nom. pl. *oissiel* 13296, acc. pl. *oiziaus* 2402. A similar state of affairs is found in the other monuments. Where *e* does not diphthongize, we have: sg. *-iaus*, *-el*; pl. *-el*, *-iaus*, and sometimes, in accordance with regular Picard development, *-iaus* is reduced to *-ias*. This holds true (so far as I have been able to find) for all the territory west of Valenciennes; cf. 'Les Trouvères belges du XIIe au XIIIe siècle, ed. SCHELER, (Bruxelles 1876). It is found also in 'Auc. Nic.,' 'Rich. li Biaus' (which shows the same forms as the 'Chronique'), 'Miserere' of the 'Renclus de Moiliens,' 'Dis dou vray Aniel,' and in the selections from JEHAN DE CONDÉ, ADANS DE LA HALLE, ADENET LE ROI, found in BARTSCH, 'Chrest. franç.' Nowhere have I been able to find the ending *-iels*. Sometimes irregular case-forms occur, of which I here note the following: from the 'Trouvères belges,' JOCELIN DE BRUGES (pp. 154-162), *aignels* i, 28, acc. pl.; *novels* i, 32., acc. pl.; *avels* (lat. SAPILLUS, cf. DIEZ, E. W., s. v.) i, 36, acc. pl.; *juels* i, 38, acc. pl. GILLEBERT DE BERNEVILLE (pp. 52–128): *dansel* viii, 27, nom. sg.; *biau* xiii, 7, 9, xix, 21, xx, 7, acc. sg.; *chapiau* xxiv, 36, acc. sg.; *beau* xxxii, 11) nom. sg.; DUC DE BRABANT (pp. 41-52): *noviau* iii, 4, acc. sg.; *biau* iii, 13, 37, n. sg.; 'Combat de Saint Pol contre les Cormois' (pp. 242–267): *biau* 37, acc. sg. for regular *biel*. From the foregoing it appears that the following considerations militate against the explanation of *bieu* from *biels*, viz.: (1) only *bel* (not *bels*) changed to *biel*; (2) the older Picard form is *biaus*; (3) *biels* does not seem to exist. Let it be noted at this point that LÜCKING has placed the impossible form *anielz* in v. 39 d, of his reconstructed text of the "Passion" ('Mundarten,' p. 53). To say nothing of the appearance of *z* for *s* after *l* in this dialect (Burgundian, as he supposes), we have the irregular change of *ę to ie* in this position. In Burgundian *-els* = *-eals*; cf. FÖRSTER 'Lyoner Yzopet,' p. xxx, § 26.

In *Johns Hopkins Univ. Circulars* vol. vi, p. 120, I hazarded an explanation based upon such irregular acc. pl. forms as *aignels*, *avels*, *juels*, by the side of regular *agniaus*, etc., cited above. In those dialects where the nom. pl. and acc. sg. ended in *-iel*, as in PHILIPPE MOUSQUES, the *s* in like manner was added to the acc. sg. to form a new acc.

*According to JORET, 'Patois Normand,' p. 112, *-ieu* is found in some parts of the cantons of Gournay, Forges and Aumale, instead of the regular Norman ending *io*.

pl.; e. g., *oisiel* acc. sg. gave *oisiel*+*s* acc. pl. and likewise *oisiel* nom. pl. was changed to *oisiel*+*s*. This new plural once formed, the *l* vocalized regularly, and *oisiels* gave *oisieus*; from this the new singular *oisieu* was formed. There could be no objection to this explanation if a word ending in *-iels* were found. This plural form might be expected to occur in Picard texts of the fourteenth and fifteenth centuries, but no such texts are at my disposal. Till the existence of the ending *-iels* is proved, any attempt to derive *bieu* from *biels* must always be viewed with some doubt.

Another explanation is still possible. We might suppose that the acc. sg. and nom. pl. *-iel* vocalized its *l* in accordance with the principle of "Satzphonetick" when standing before a word beginning with a consonant, but kept it unchanged when preceding a word beginning with a vowel. So that *-iel*$^{\text{cons.}}$ gave *ieu*; *-iel*$^{\text{vow.}}$ remained *-iel*. In the course of time *-ieu* gained the upper hand over *-iel*, and from it was formed a new plural *-ieus*. It seems impossible to decide which is the correct explanation.

If my position is well taken, the theory of FÖRSTER, that in a part of the Picard territory *bels* passed through the stages *biels* > *bials*, falls of itself. If Picard *biaus* comes from *biels*, we have two stages of development represented in such texts as the 'Chronique' of PHILIPPE MOUSQUES, and it is difficult to understand why *biels* should have changed to *bials*, while *biel* remained. In my opinion, *wherever -iaus* is found as the regular form, -ELLOS passed through *-els*, *-ẹals*, *-eạls* > *ials*. The interchange of -ELLOS, -ILLOS and -ALIS in some texts presents phenomena upon which I do not wish to enter here.

In closing, I wish to make a remark on the difference in the history of *bel* and *bels*. In both words we start with the most open *e* =(*ẹ*), cf. KOSCHWITZ, 'Ueberl. und Sprache,' p. 24. The *l* was guttural (i. e. an *l* in *u* position), and between this *ẹ* and *l* an *a*-glide developed, cf. ULBRICH, *Zs. f. r. Ph.* ii, p. 538. The reason for the difference of development is as follows: In *bẹls* the greater stress rests upon the *s*; the *l*, being rapidly passed over, tended to vocalize, and this slurring of the *l* gave the *a*-glide a chance to develop. On the other hand, in *bẹl* the stress rests on the fully pronounced *l*, and therefore the glide did not develop, though no doubt it existed there in germ as well as in *-ẹls*. In the course of time *ẹ* changed to *ẹ*, and as such it remained. The glide from *ẹ* to *l* is, however, more of an *o* than anything else. An analogous case is the feminine *belle*, where no doubt the same glide existed, but where it did not become prominent for the same reasons. It seems to me that in *beolle* cited by SUCHIER, 'Auc. Nic.,' p. 53, from the 'Geste de Liége,' 37521–2, the *o* performs the same function as *a* in *beals*. In those dialects where *ẹ* later diphthongized to *ie*, this *ẹ* followed the same law. According to TEN BRINK, 'Klang und Dauer' (p. 18, note, and p. 47) this change took place in the last third of the twelfth and the beginning of the thirteenth century, and hence the forms *biel* and *biele* in the text cited above.

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MOHAMED IN DER ANSCHAUUNG DES MITTELALTERS.—I.

Nichts lässt das eigentliche Wesen und den Character der mittelalterlichen Menschheit deutlicher zu Tage treten, als die Betrachtung darüber, wie andere Epochen und Culturformen von ihr aufgenommen oder widergespiegelt worden sind. Betrachten wir nur die mittelalterliche Cultur und Litteratur nach *dem*, was neu in ihr geschaffen wurde, so verleiten uns die namentlich dem Europäer oft nicht deutlich genug ins Auge springenden Eigenthümlichkeiten, sowie die vielen Ähnlichkeiten, die mittelalterliche und moderne Culturformen noch immer besitzen, zu dem Fehler, dass wir mittelalterliche Cultur-und Kunstformen mit dem modernen Maassstabe abmessen. Man dringt um so tiefer in die Kenntniss des sogenannten mittelalterlichen Geistes ein, je mehr man die einheimischen wie die fremden Elemente gesonderter Betrachtung unterzieht. Untersuchungen in dieser Richtung sind gewiss schon angestellt, aber noch keine in wirklich bewusster Absicht. Die Zeit der Romantiker war zu derartigen Studien zu wenig vorurtheilsfrei, die modernere Zeit, die nach der Zertrümmerung des

Prunkbaues Hegelscher Philosophie der Geschichtsphilosophie überhaupt den Todtenschein auszustellen sich berechtigt glaubte, verfiel dem öden Evolutionismus, der dem Einzelforscher keinerlei sichere Führung auf seinen mühseligen Pfaden bietet. Vielleicht ist es kein Zufall, dass in demselben Lande, wo die beiden trefflichen Arbeiten über Rom und über Vergil in der Anschauung des Mittelalters verfasst wurden,—von A. GRAF und von D'ANCONA—auch der Anfang gemacht worden ist, eine gesunde Geschichtsphilosophie wieder zu Ehren zu bringen, die für uns Litterarhistoriker ganz in demselben Maasse beachtenswerth oder bindend ist, wie für den politischen Historiker. Ich meine ANTONIO LABRIOLAS neuste Schrift: 'Problemi della filosofia della storia,' die ich durch eine deutsche Bearbeitung meinen Landsleuten näher zu bringen für nöthig hielt.

Wir bewegen uns diesmal auf gleicher Linie wie ARTURO GRAF und D'ANCONA. Es bedürfte einmal einer umfassenden Untersuchung über die Rolle, die der Orient im christlichen Mittelalter gespielt hat, über die nachweisbaren Einflüsse orientalischer Litteratur auf die abendländische, wozu es—ich will nur an Männer wie BENFEY, JOURDAIN, WÜSTENFELD erinnern—nicht an verständigen Vorarbeiten fehlt, über das, was das Mittelalter dem Oriente verdankt, worüber bis jetzt mehr phantasirt, als geforscht ist, sowie endlich darüber, was das Mittelalter vom Orient wusste und glaubte. In letzterer Beziehung mögen die trefflichen Studien ZARNCKES über das Lebermeer als mustergültige genannt werden.

Auf unserem rein litterarhistorischen Gebiete muss man den Stoff in zwei Theile zergliedern. Der Orient, wenn wir den Begriff nun einmal im weitesten Sinne nehmen wollen, war, namentlich seit dem ersten Kreuzzuge, dem Abendlande bis zu einer gewissen Grenze gut bekannt. Man bezeichnet die Grenze damit am leichtesten, dass man sagt, sie beginnt dort, wo die Itinerarien der Pilger endigen. Somit schliesst sie ein Stück von Unterägypten ein—Kairo, das man in Geschichte und Dichtung Babylon nannte, kannte man höchstens dem Namen nach—und umfasst das ganze Palestina bis hin zur Wüste. Innerhalb dieses Districtes hatte die Fabelwelt keinen Platz, erst spätere französische Epiker konnten es wagen, hier z. B. die Sagen vom Alten vom Berge spielen zu lassen, die sich indessen wenig von dem entfernte, was wirkliche oder vermeintliche Wahrheit war. Aber jenseits dieser Grenze konnte der tollste Spuk sein Wesen treiben. Der gelehrte JACOB VON VITRY, Bischof von Accon (vgl. dessen 'Historia Hierosolymitana' bei BONGARS,' Gesta Dei per Francos,' p. 1047–1145) giebt über Land und Leute von Palestina die aller sicherste Auskunft, seine Beschreibung des Beduinenlebens ist ein Muster von Treue, aber sobald er die angedeutete Grenze in seinen Schilderungen übertritt, nimmt er selbst die unglaublichsten Fabeln seiner Vorgänger kritiklos auf. Jeder andere mittelalterliche Schriftsteller, der über den Orient handelt, giebt zu den gleichen Bemerkungen Anlass.

Um nicht zu lange bei den Vorbemerkungen zu bleiben, wollen wir sogleich die beiden poetischen Behandlungen, die der Legende von MOHAMED im Mittelalter zu Theil wurde, dem Leser kurz vorführen, um sie zum Ausgangspuncte unserer Untersuchungen zu machen.[1]

Zuerst behandelte der berühmte HILDEBERT von Tours, gestorben 1139, in poetischer Form die sagenhafte Geschichte von MOHAMED in einem aus 1142 Versen (leoninischen Distichen) bestehenden lateinischen Gedichte mit dem Titel: 'Historia Hildeberti Cynomanensis episcopi de Mahumete' (vgl. die Ausgabe von BEAUGENDRE, Paris 1708, col. 1277–96).

Eine ganz fanatisch-christliche Tendenz spricht aus jeder Zeile des Gedichtes. In einem Prologe verwünscht der Verfasser die Ungläubigen, deren Gefährlichster MOHAMED ist. Wir werden öfter zu bemerken Gelegenheit haben, dass man MOHAMEDS Religion nur für eine christliche Ketzerei ansah, das man nämlich die von Mekka ausgehende neue Lehre mit den sonstigen *christlichen* Sekten-

1 Es muss hier auf die Einleitung zu ZIOLRCKI's Ausgabe des 'Roman de Mahomet' (Oppeln 1887) hingewiesen werden. Gegen die Bestimmtheit, mit dér daselbst die zum grossen Theile aus DU MÉRILS (s. u.) Anmerkungen her. bergenommenen Angaben ausgesprochen werden, muss entschieden protestirt werden.

bildungen im Oriente zusammen brachte.[2] Auf Bitten eines GODEBALD will HILDEBERT erzählen, worin MOHAMEDS Verbrechen bestanden.

Es ist sehr merkwürdig, geht aber aus dem ganzen Gedichte hervor, dass HILDEBERT die *Geschichte* berichten will. Er erlaubt sich, epische Züge hinzuzuthun, die Schilderungen mit den Hülfsmitteln des Dramatikers lebendig zu gestalten, im Ganzen will er aber ebenso wahrheitsgetreu vorgehen, wie etwa der Dichter des 'Heliand' oder des althochdeutschen 'Ludwigsliedes.' Er beginnt mit der Beschreibung eines heuchlerischen Mannes.

Nam male devotus quidam Baptismate lotus
Plenus perfidia vixit in Ecclesia.

In Jerusalem will dieser eine hohe Ehrenstelle haben—'Praesul' werden—THEODOSIUS jedoch, von dem gesagt wird:

Tunc Rex invictus THEODOSIUS et benedictus,
Hostis perfidiae, filius Ecclesiae.
Summus erat Regum, sub quo sacra sanctio legum
Praedicante pio floruit AMBROSIO . . .

erkennt ihn als Heuchler und verjagt ihn. Nun wendet sich derselbe, den HILDEBERT auch, *magus* benennt, nach Lybien.

In Lybicum cursus detorquet ut impius ursus,
Et tunc in Lybia floruit ecclesia.
Affrica florebat, et Christo vota ferebat;
Sed bene quem coluit, heu! cito deseruit.
Nam modo praedicta veniens Magus urbe relicta
Hanc quoque rite piam saevit in ecclesiam.

Hierselbst treibt er sein heuchlerisches Spiel weiter und wohnt im Hause eines Consuls, der einen Hausverwalter mit Namen Mamutius hat. Diesen letzteren will der Magus zum Consul machen, zu welchem Zwecke er seinen Wohlthäter ermordet. Mamutius heiratet die Gemahlin des Verstorbenen, deren Name ungenannt bleibt, und wird selbst Consul. Der Magus, weiteres Unheil planend, füttert ein weisses Kalb unter der Erde ohne Licht auf, das in Folge dessen zu einem missgestaltenen Unthiere aufwächst.

Inzwischen ist der fromme König von Lybien gestorben. Er hat die Grabschrift erhalten:

Tres luctus causae sunt hoc sub marmore clausae
Rex decus ecclesiae summus honor patriae.

Eine grosse Versammlung tritt zusammen, um einen neuen König zu erwählen. Der Magus sendet seinen dienstfertigen Mamutius zu derselben, damit er sie veranlasse, den Magus um Rath zu befragen. Derselbe wird richtig eingeladen und hält eine heuchlerisch bescheidene Rede, die nach unserer Ansicht die best ausgeführte Stelle des ganzen Gedichtes ist. Der missgestaltete Stier kommt herbei, vor dem sich die ganze Versammlung entsetzt. Der Magus erklärt sofort, wer den Stier bändige, der solle König werden. Zuerst versucht ein Jüngling den Kampf, kommt aber dabei um. Sodann geht MOHAMED darauf zu, der Stier erkennt ihn und beleckt ihn freundlich.

Somit ist Mamutius König geworden, aber des Magus Pläne sind noch nicht zu Ende. Er soll sich auch zum Gotte machen lassen und vor Allem die Lehren des Evangeliums umstossen. Auch dazu erklärt sich MOHAMED bereit. Er stösst die Religion um und macht seine Begierden zum Gesetze. Dafür aber bestraft ihn Gott mit der Epilepsie. Um dieses Leiden zu verhüllen muss M. vorgeben —wie es ihm der Magus räth—in den Himmel entrückt zu sein. Der Magus bestätigt der Menge alle Einzelheiten und hält eine Lobrede auf das neue Gesetz. Bald darauf stirbt MOHAMED eines schrecklichen Todes:

Omnia torpebant, manus, os, pes, lingua rigebant;
Totus diriguit, totus iners jacuit.
Guttur praeclusum linguae vocis negat usum;
Stabant et vacua lumine luce sua.

Es kommen zuletzt sogar Schweine, die ihn anfressen.

Der letzte Gesang enthält die Beschreibung des Grabmals des Propheten: Alles ist phantastisch; doch wir müssen der Stelle, die vom "hängenden Sarge" handelt, genauere Beachtung widmen. Es heisst;

Sic opus elatum solo magnete paratum
In medio steterat quod velut arcus erat.
Sub quo portatur Mahumet, tumuloque locatur,
Qui si quis quaerat aere paratus erat.
Et quia revera tam grandia contrahit aera,
In qua Rex jacuit tumba levata fuit.

[2] Vgl. 'Alcoranus latinus' ed. BIBLIANDER, Apologia: Nam doctrina Nestorii flammis non deleta est, et Nestoriani sobolem produxerunt, ut post annos prope CC. Sergius Nestorianus Machumetem sua haeresi effinxerit aliqua ex parte.

Et sic pendebat, quod vis lapidum feciebat.
Ergo rudes populi prodigium tumuli
Postquam viderunt, rem pro signo timuerunt
Credentes miseri per Mahumet fieri.
Pendere res plena quod pendeat absque catena,
Nec sic pendiculum quod teneat tumulum . . .

Wir wollen uns vorläufig des näheren Commentars enthalten und sogleich auf den altfranzösischen 'Roman de Mahomet' des Näheren eingehen (vgl. d. Ausgg. von REINAUD und FRANCISQUE MICHEL, Paris 1831; und von ZIOLECKI, 1887).—Über den Verfasser des Gedichtes berichtet der Anfang:—

S'auchuns velt oir ou savoir
La vie Mahommet, a voir
En penra ichi connissanche.
En la terre le roi de Franche
Mest jadis à Sens en Bourgoigne,
Uns clers avoecques .j. chanoigne
Ki Sarrasins avoit este,
Mais prise avoit crestiiente;
Mahom del tout laissie avoit;
. . . . . .
Il fu clers quant il fut paiens,
Et clers apries fu crestiiens.
A son signour conta la guile
Ki à .j. abbe de la vile,
Lequel on apieloit Gravier,
Le conta, et chil à Gautier.
Ki moignes estoit de s'abbie.
Li moignes lues en versifie,
.J. libres en latin en fist,
U Alixandres dou Pont prist
La matere dont il a fait
Cest petit romanch et estrait.
Si com aferme li dis moignes,
Adans avoit nom li chanoignes,
Li clers avoit non Diu-dounes,
Pour chou c'a Diu estoit donnes,

Über Zeit und Ort der Abfassung giebt der Verfasser am Schlusse folgende Notiz:

Chi faut li romans de Mahon
Qui fu fais el mont de Loon
En l'an de l'Incarnation
Mil et. cc. cinkante et wit.

Somit wäre das altfranzösische Gedicht mehr als hundert Jahre jünger als das lateinische.—Der Inhalt ist folgender. MOHAMEDS Vater ist aus *Ydumee* ebenso wie seine Mutter, Der Vater heisst Audimenef, der Name der Mutter ist nicht bekannt. MOHAMED kennt die christliche Lehre und versteht die sieben freien Künste; er ist Diener bei einem "baron," dessen Reichthum mit folgenden Worten beschrieben wird:

Sers de son chief por voir estoit
A .j. baron cui il servoit,
Ki riches ert de grant maniere
De bos de pres et de riviere,
De vergiers, de molins, de fours,
De castiaus, de viles, de cours,
De chevaliers, de castelains,
De citoiens et de vilains.
Et ja soit chou k'il fust muebles
De vins, d'avainnes et de bles,
De deniers et d'or et d'argent . . .

Es zeigt schon diese Probe, wie wenig in derartigen mittelalterlichen Gedichten etwa Localfarbe zu erwarten ist.

Der Held der Dichtung befrägt einen Einsiedler über sein Schicksal; derselbe weist ihn jedoch ab und verdammt ihn.—MOHAMED macht einen lohnenden Handelszug nach Indien, Persien und Aethiopien im Auftrage seines Herrn, welcher letztere bald darauf stirbt. MOHAMED vermählt sich mit der Witwe; die Hochzeit findet statt unter vielem Pomp. Zum grossen Entsetzen Aller bekommt aber MOHAMED bei dem Feste einen Anfall von Epilepsie. Er kommt wieder zu sich selber und entschuldigt seinen Fehler dadurch, dass er vorgiebt:—

Li angles sour moi descendi.

Seine Gattin, die vor Schreck geflohen war, sucht M. eiligst zu beruhigen. Er hält ihr einen längeren Vortrag über die neue Lehre, die ihm der Engel offenbart hat, und weist sie an, falls der Engel sich wiederum seiner bemächtigen sollte, ihn mit einer kostbaren Decke zu verhüllen, damit Niemand sein Geheimniss erführe. Er zieht sich ausserdem in eiuen Keller zurück, wo er nur Brod und Wein bie sich hat.

Bei Gelegenheit einer Versammlung der Adligen bei MOHAMED fangen die Frauen an, ihre Männer alle zu loben. Die Gattin MOHAMEDS ist auch auf den ihrigen stolz, lobt seine Fähigkeiten und plaudert schliesslich das Geheimniss aus. Deshalb muss jetzt MOHAMED offen auftreten und die verliehenen Gaben der Menge kund thun. Er beginnt mit einer Predigt auf einem Berge, der sich dann auch Wunderthaten anschliessen müssen.

Er lässt, wozu er vorher schon die Zurüstungen getroffen hat, Milch und Honig fliessen, er ruft zuletzt einen Ochsen herbei, der an seinen Hörnern angebunden das Gesetzbuch trägt.

Später werden die Anhänger der neuen Religion von den Persern angegriffen. Über die feindlichen Krieger sagt der Dichter:—

Mainte tre, mainte tente drechierent,
Et mainte ensaigne desploierent
Tainte de diverse nature,
Bieste i a de mainte figure.

Die Perser siegen in der Schlacht und MOHAMED stirbt bald. Hier folge noch die Beschreibung seines Grabes.

En la terre ne l'osent metre
.J. linsiel de fier forgier font,
La cors Mahom couchier i font;
Une maisonnete voltee
Tent d'aymant si compassee
K'en mi liu ont le cors laissie,
Ni a rien ne l'ont atachie,
En l'air sans nul loien se tient;
Mais li aimans le soustient,
Par sa nature seulement
De toute partie ingaument;
Nequedent n'i atouche mie
Sa gens, n'a talent ki l'otrie;
Ains dist que Mahons par miracle
Se soustient en son abitacle.

Wir bedauern, nicht weiter ins Einzelne gehen zu können, doch sind alle Hauptzüge des Gedichtes dargelegt.

Ganz eng schliesst sich nun das französische Gedicht an seine Vorlage an, die seit 1847 bekannt ist. Sie steht bei DU MÉRIL, 'Poésies populaires latines du moyen-âge,' p. 379–415. Es setzt der gelehrte Herausgeber als Zeit der Abfassung des Gedichtes die Mitte des zwölften Jahrhunderts an, welcher Annahme man unbedingt beistimmen muss. Das Gedicht beginnt so:

Quisquis nosse cupis patriam Machometis et actus
otia Walkrii de Machomete lege.
Sic tamen otia sunt ut et esse negotia credas,
Ne spernas quotiens otia forte legis
Nam si vera mihi dixit Warnerius abbas,
me quoque vera loqui de Machomete puta.

Nach ZIOLECKIS Untersuchung ist Alexandre dou Pont nur in zwei unwesentlichen Zügen seiner Vorlage gegenüber selbständig (v. 227–85 und v. 1916–51), so dass es einer besonderen Besprechung nicht bedarf. Eins ist allen diesen Dichtungen in hohem Grade gemeinsam: die Tendenz. MOHAMED ist der armselige und von der Epilepsie befallene Betrüger, der durch alle möglichen Gaukelwerke die Menschen bethört. Anders konnte man im Mittelalter den Begründer des Islâm nicht auffassen. Über seine Lehre wird garnichts gesagt, da sie ja eben nur aus Irrthum und Lüge besteht. Auf den bedeutsamsten Zug wiesen wir schon wiederholt hin: es fehlt, wie ja überhaupt im Mittelalter (vgl. Cynewulfs 'Elene'), jeder Localton. Fühlt man denn etwas Orientalisches durch, wenn man z. B. liest:—

Li baron demainnent grant joie,
Mantiaus et robes font de soie;
En haut font tendre les cortines,
Ou il a estoires devines
De la loi anciiennes pointes,
De maintes bonnes coulors taintes.

Diese Schilderungen sind kein Haar breit verschieden von denen, die wir etwa bei CHRESTIEN VON TROIES lesen!

RICHARD OTTO.

Munich.

STUDIES IN GOETHE'S FAUST.—I.

The publication of the oldest manuscript of GOETHE'S 'Faust' as it was found in the 'Nachlass' of FRL. VON GÖCHHAUSEN has in many respects revolutionized the study of our great poem. The question as to the real contents and form of the Faust fragment which GOETHE in 1775 brought with him to Weimar seems now to be finally settled, and many theories and conjectures of commentators have to be thrown overboard. Even SCHERER'S ingenious theory of an original *Prosa-Faust*, supported by so much philological acuteness, has proved to be only partly true in the face of the published facts. Still we must say in defence of SCHERER that the Göchhausen 'Faust' probably does not represent an exact copy of GOETHE'S own original manuscript. The lucky discoverer of the former, E. SCHMIDT, has expressed the sanguine belief that FRL. v. G. borrowed the poet's manuscript and leaving out mere incomplete sketches and unfinished parts had copied the principal finished scenes. The condition of the copy however does not

support this hypothesis. DÜNTZER, in an article in a recent number of the *Gegenwart*, called attention to he fact that GOETHE in 1781 presented to FRAU v. STEIN and HERZOGIN AMALIA a copy of his unpublished works which very probably contained also those scenes of Faust that he was willing to communicate. The probability of FRL. v. G. copying from the form revised by GOETHE for those ladies is therefore much greater, especially since we know how reluctant he was in allowing others to get hold of his unpublished manuscript.

Whatever the source of the present *Urfaust* may have been, new questions have arisen along with our knowledge of it, and new light is thrown upon the development of the poem as well as upon that of its composer. It is not the celebrated work of art, the revelation of the greatest poetical genius of modern times, which we meet in this oldest form. That part to which the poem owed its earliest fame, the philosophical scenes, are, with the exception of the first great monologue, not contained in it. Even the character of Mephisto appears quite undeveloped. In his rôle of an amusing clown and exceedingly diabolical companion, there is very little of the metaphysical representative of evil, "angekränkelt von des Gedankens Blässe." The young poet's chief interest is concentrated upon the development of the so-called "Gretchentragödie," to which seventeen of the twenty-one scenes in the *Urfaust* are devoted. This remarkable fact certainly demands explanation and necessitates a more careful study of the part in question than commentators have thus far bestowed upon it. With the publication of this oldest form of 'Faust' must have vanished even the last possible doubt of the fact that the poem in its original conception is the purest and most perfect outgrowth of the "Storm and Stress" period. All the effusions of nebulous philosophic criticism interpreting Faust as the representation of humanity, the "man *per se*," must be traced back to GOETHE's own effort at metamorphosing the product of his youth into the the image of his mature age, with its depth of thought, its broad culture, and its manifold interest. Considering the *Urfaust* as a document of that peculiar "Geniezeit," it must seem remarkable that it was the ethical side of that great movement in the mental life of Germany which occupied GOETHE to such a great degree, and to which he gave such a masterly expression in the "Gretchentragödie." There are two great poetical ideas or "motifs" that stand forth in our *Urfaust*: on the one hand, the ardent desire of the genius for a new intuitive knowledge; and, on the other, the relation of the very same law defying unruly genius to follow the fixed, eternal laws of morals and the settled customs of society. The former we discover in the outbursts and outcries of the first monologue, in the subsequent appearance of the "Erdgeist," and in the scenes forming a contrast to the same idea; viz., "Faust und Wagner" and "Mephisto und der Schüler." The second idea; with all its tragic consequences, has been developed in the "Gretchentragödie."

But it is not our object here to consider the social and ethical tendencies of the "Genieperiode" in connection with all its other revolutionary efforts. The question with which the philologian will have to deal concerns the relation of the poet's work to its probable source, the influence of the latter upon the former, and the æsthetic and linguistic dependence of the poem on the material which the poet used. In the case of the "Gretchentragödie" we must ask, how far is it founded upon the Faust legend, how much of the poet's own experience does it contain, and are there any other sources which have determined its present formation? In other words, it will be our object to follow as closely as possible the poetic process in the soul of the poet, the product of which we have before us. I must here say a word in defense of the method which it is intended to pursue. Investigations of this kind have hitherto quite frequently been confined to the juxtaposition of such passages as by their linguistic and syntactic resemblance seem to admit of the conclusion that one of them has been derived from the other. This procedure quietly presupposes the poet to have worked according to the same principle of analogy that is at present applied with so much predelection and success in matters purely linguistic. It reduces the poetic process in the soul of the poet to a pro-

cess of conscious and calculative combinations which is supported neither by facts nor psychologic laws. What great poet has ever composed even the smallest poem by reading the works of his contemporaries or predecessors as stimulants, so to speak, in order then to combine from these his own product, and so cause his future philological interpreters to exult over their discovery of the constituent parts of that product?

There is no doubt that all poets are to a greater or less degree indebted to their predecessors and it is the task of philological inquiry to trace the influences so exerted. But in order that such investigations may arrive at the truth we must make clear the complex of æsthetic views which prevailed in the soul of the poet when he was under the ascendency of any given model. Investigations of this kind are important not only for the knowledge of the poet they treat of, but also for our knowledge of the laws of poetical production in general. They are of special interest and value for the philologian who investigates the language of a poet; for language is the material of the poet as an artist, and the individual use he makes of it, the syntatic constructions, the choice of words extending even to the smallest details, are determined to a great degree by his æsthetic views and practice.

In one of the later versions of the 'Faustbuch,' that of NIKOLAUS PFITZER (1674), we find an account according to which Faust falls in love with "eine schöne, doch arme Magd," who is employed as a servant by a grocer living in the vicinity of Faust, and who is unwilling to succumb to Faust's desires unless he marries her. It is unnecessary to say that this servant girl, the scanty account of whom GOETHE had probably never even seen cannot have been the model for his classical production. The attempt to trace the genealogy of GOETHE'S Gretchen to the Wittenberg servant girl has however been made, and it furnishes a striking illustration of the superficiality of prevailing methods, which I have before characterized as consisting mainly in a wrong application of the theory of evolution to objects that do not admit of such explanations. Since it is impossible to find the basis of the "Gretchentragödie" in the Faust legend itself, we must look for other sources: and here the poet's own experience suggests itself as the most natural source of his inspiration. Following the hint expressed by GOETHE in in the "Zueignung,"

> Gleich einer alten halbverklungnen Sage
> Kommt erste Lieb und Freundschaft mit herauf,

most of the interpreters of Faust have declared the Gretchen of 'Wahrheit und Dichtung' the prototype of Gretchen in Faust. But the question very properly arises for the careful reader of the account in 'W. u. D.': to what extent has this account been influenced by GOETHE'S intention to direct public opinion regarding the origin of his celebrated "Gretchentragödie?" With the exception of the name there is very little in the character of the Frankfort Gretchen and in the surroundings, the scenes in which she appears, that would justify the suppositions of the interpreters. It is far more probable that in the character of Gretchen GOETHE should have depicted some girl who had made a deep impression on him at the time when he conceived the drama of Faust; and there is none who would correspond to the ideal of pure, simple, innocent womanhood but Friederike von Sesenheim. A few writers on 'Faust' have already expressed a similar opinion, but owing to the difficulty of proving the correctness of this view, have never attempted to support it by sufficient reasons.

We should certainly be wrong in saying that Gretchen—who appears in all the surroundings of a "Bürgermädchen" of the sixteenth century—and Friederike are absolutely identical. We know that GOETHE'S relations to Friederike were in no respect similar to those of Faust to Gretchen, accompanied, as these were, by all their tragic consequences. While we may therefore safely say that the character of Gretchen in its chief features resembles that of Friederike as we know her not only from GOETHE'S description in 'W. u. D.' but also from poems and letters recently published, yet the course of events in Gretchen's sorrowful history is entirely unlike the life of Friederike. The æsthetic form of the course of events which constitutes the tragic fate of Gretchen must therefore necessarily be traced to other sources than that of GOETHE'S own

experience. According to the laws of imagination it is quite possible that the tragic Gretchen scenes are entirely due to GOETHE's imaginative invention, by means of which he would have carried to an extreme what he had partially experienced in his own life. Besides, it is true that GOETHE, during his early Frankfort period, looked upon the events of Sesenheim as extremely tragic, and even his account of them in 'W. u. D.' does not justify the superficial talk of a Sesenheim idyl which we find in so many histories of literature.

The æsthetic process of transforming the character of Friederike into that of Gretchen was however assisted by influences which I think we are still able to follow. The time at which GOETHE conceived the idea of his Faust is not only the time of his relation to Friederike but also the time in which his æsthetic ideas concerning poetry underwent a radical revolution, and in which he attempted to form his own poetical productions according to his new ideas of poetry as well as according to the new poetic models which he had learned to admire. The "Gretchentragödie" especially was composed under the influence not only of these new æsthetic views but also of the poetic model from which those views were partly abstracted.

It is a fact generally known that GOETHE owed the revolution and reform of his æsthetic views concerning poety to HERDER. None of the biographers of either man has attempted, however, to represent in detail the gradual growth of these views, especially in GOETHE, who was destined to realize them in his poetry.

There is especially one essay of HERDER's which contains the very essence of his æsthetic maxims at the time of his becoming acquainted with GOETHE, and which was published with an essay of the latter on mediæval architecture in 1773, in the little volume called 'Von deutscher Art und Kunst'? There cannot be any doubt as to the acquaintance of GOETHE with the chief ideas of this essay as early as his sojourn in Strasburg in 1771, for in his critical utterances of the year 1772, as we shall see later, we find his knowledge of HERDER's views fully attested. The title of HERDER's essay is: "Über Ossian und die Lieder alter Voelker." The fact that HERDER, like most of his contemporaries, fully believed in the authenticity of MCPHERSON's 'Ossian' does not diminish the value of our essay. Here he appears as the most powerful advocate of a movement which had begun as early as the opening of the seventeenth century and which was destined to regenerate German poetry.

It is a happy thought from the outset, that he should choose from the starting point of his discussions on the nature of poetry the oldest lyrical productions of various nations. His unparalleled power of intuition thus led him to the discovery of the indisputable greater age of lyric poetry, which still contains in germ, as it were, the elements of the Epos and the Drama, and thus reveals the origin of all poetry when produced in its genuine purity. It was the time when discussions on the nature of poetry were exciting Germany and we can scarcely appreciate at the present time, the effect upon the younger generation of German poets of HERDER's words declaring poetry to be "die Ausströmung der Liedenschaft, der Empfindung in Bildern." The feeling, the passion, which are revealed in popular songs we find most powerfully developed among the nations which HERDER calls "wilde Völker." As the faithful desciple of ROUSSEAU he declares that civilization has gradually destroyed in us the original, elementary power of passion.

By wilde Völker he does not however mean savage tribes, though he also points to the poetry of the North American Indians in order to sustain his definition of the nature of poetry. Since HERDER's language defies translation I shall quote his own words, in which he explains himself more clearly on this point. 'Wissen Sie, dass je wilder d. i. je lebendiger, je freiwirkender ein Volk ist (mehr heisst dies Wort nicht), desto wilder d. i. desto lebendiger, freier, sinnlicher, lyrisch handelnder müssen auch, wenn es Lieder hat, seine Lieder sein! je entfernter von künstlicher, wissenschaftlicher Denkart, Sprache und Letternart das Volk ist, desto weniger müssen auch seine Lieder für's Papier gemacht und todte Letternverse sein; vom Lyrischen, vom Lebendigen und gleichsam Tanzmässigen des Gesanges, von lebendiger Gegenwart der Bilder, vom Zusammenhange und gleichsam

Nothdrange des Inhalts der Empfindungen, von Symmetrie der Worte, der Sylben, bei manchen sogar der Buchstaben, vom Gange der Melodie und von hundert andern Sachen, die zur lebendigen Welt, zum Spruch- und Nationalliede gehören und mit diesem verschwinden—davon und davon allein hängt das Wesen, der Zweck, die ganze wunderthätige Kraft ab, die diese Lieder haben, die Entzückung, die Triebfeder der ewige Erb- und Lustgesang des Volkes zu sein. The poetic expressions are never vague, but always "*sinnlich*, *klar* und *anschaulich*," their language scarcely contains abstract nouns. And all these excellences are the result of their pure, strong feeling. The spirit which fills their poetry may be rude and simple, but it is grand, powerful and solemn; it is the spirit of nature, "der Geist der Natur," which resounds in them.

JULIUS GOEBEL.

Extraits de la Chanson de Roland et de la Vie de Saint Louis par Jean de Joinville publiés avec introductions, notes et glossaires complets par GASTON PARIS, Membre de l'Institut. Paris, Hachette et Cie., 1887. 16mo, pp. 342.

It is a familiar fact that the fortunate moment when the services of the best minds can be secured for the preparation of elementary text-books in any new science, arrives comparatively late: the pioneers are too intent upon breaking virgin soil to find time to bestow on the more immediate needs of their younger followers. It is now some sixty years since FRIEDRICH DIEZ began laying the foundations of Romance philology. He was succeeded by a company of earnest specialists of high rank, of whom a few, and conspicuously the late PROFESSOR BARTSCH, turned incidentally aside from more ambitious labors to place in the hands of university students some of the necessary implements for advanced work. Their results were taken up in turn by more or less competent popularizers, who have furnished text-books intended to meet with some completeness the requirements of beginners. These books, however, useful as they are, have had to be put into the hands of pupils with numerous cautions, allowances and reserves; and it was not until the appearance of the little work whose title stands at the head of this notice that teachers have been able to say with confidence to their younger classes, wistful yet faltering at the threshold of an untried subject: "We have here, stowed compactly in a nut-shell by the experienced hand of one of the foremost of original investigators, the first essentials for a scientific introduction to the study of Old French." The book is moreover an appetizing foretaste of a whole series of volumes, comprising a "Manuel d'ancien français (XI^{e} — XIV^{e} siècle)," of which the first part, 'Esquisse de l'histoire de la littérature française au moyen âge,' has already appeared and will receive notice in our next issue.

All who are interested in taking up the study of the 'Roland' or of the 'Vie de Saint Louis,' either with classes or as private learners, will undoubtedly acquaint themselves at first hand with this collection of *Extraits*; there is accordingly no occasion for reciting in detail the plan and make-up of the book. Suffice it to say that we have here 784 verses of the Roland (normalized to the Île-de-France standard), and 988 lines of the 'Vie de Saint Louis,' preceded by a grammatical introduction of 102 pages, including phonetics, flexion, syntax and versification, and accompanied by notes and glossary, with etymologies.

At the close of his interesting preface M. PARIS remarks: "Je serais heureux, si cet essai était bien accueilli, de le perfectionner d'après les indications qu'on voudrait bien me donner, et dont je remercie d'avance ceux qui seraient disposés à me les fournir." Not so much with the assumption of being able to aid in perfecting a second edition, as in the interest of the many teachers and pupils who will desire, in the meantime, to make the most of the book in its present form, there will be given in what follows an enumeration of not a few minor defects, mostly of typography but sometimes of inadvertence, only too incidental to the first edition of a technical work.

In general it may be premised that the phonetics, the position of which at the head of the volume is theoretically warranted, can

only be taken up with profit by beginners, after practical familiarity has been gained with the text itself and with the accompanying chapters on flexion and syntax. The observations, moreover, are so briefly and technically stated as sometimes to leave the novice in perplexity, especially as the Old French examples are generally not accompanied by their Latin etyma and require to be searched for in the glossary; or, as happens not infrequently, no examples whatever are given. Thus, p. 20, §9: "La diphtongue *ai* provient . . . de *a* tonique à l'antépénultième suivi d'un *i* pénultième qui s'est changé en *ȷ* (*ai, sai, aitre, repaidret*)." Here the beginner cannot be presumed to know, for the first example, that post-tonic *i* and *e* in hiatus are phonetic equivalents (HABEO = HABIO), and much would have been gained in clearness by printing these examples—and so throughout the chapter—(*ai* HABEO = HABIO, *sai* SAPIO, *aitre* ATRIUM, *repaidret* REPATRIAT) Again, the only thing the pupil has thus far been told about the sign *ȷ* (which is of course new to him) is that it represents "*y* dans *yeux*, *i* dans *pied, entier*," without any light as to its phonetic nature or its occurrence. Both of the above points (*i, e* in hiatus, and the origin of *ȷ*) are treated in §47, to which reference should be given. In fact, it will be found that many sections of this chapter call for careful elucidation in advance, on the part of the teacher.

Turning to points of detail: On (unnumbered) p. 12—a page easily escaping notice yet especially important, as presenting a table of the "Valeur phonétique des caractères employés"—we are told that "l'*u* dans les diphtongues se prononce comme *ou* très faible: *ȯu* = *ȯou*, *ó* = *óou*." A similar statement is less satisfactorily, because more ambiguously, made under §24 (cf. also §28): "Cette diphtongue (*ȯu*), où on *prononçait distinctement les deux voyelles*, provient," etc.—In the table of consonants, same page, read *š* for *s̆* and *ž* for *z̆*.—At the bottom of this page, in a "remark," it is stated that a vowel is *libre* when it precedes a single consonant or the groups *tr, dr, pr, br* and "*quelques autres*." If these "others" had been specified as being the groups that contain the consonant following the last atonic vowel of a Latin word, the examples *chalt* CALET, *valt* VALET occurring at the end of §6, and *fiert* FERIT, *duelt* DOLET, etc., in the text of the Roland, would have been covered. In this remark should also have been explained what is meant by a *consonne appuyée*, viz., a consonant preceded by another consonant.

In §1 the vowel *u* (*ou*) is given in the regular list of vowels, but we are told in §25 that "le son *u* (*ou*) n'existait pas isolément en français au XIe siècle."—In §4 the group *ai* is included in the regular list of diphthongs and in §8 we read that "quand la diphtongue *ái* précède une consonne nasale l'*a* y est nasalisé; but in §9 we are told that it was "originairement prononcée *ái*, mais déjà à l'époque de la dernière rédaction du *Roland* elle se prononce *ȧ*;" yet this last is evidently not intended to apply to *ai* in such words as *paien, maior* §47. These slight or only apparent inconsistencies might have been avoided by parenthetical references or restrictions.—In §10, *petit* is given as an illustration of the statement that *ȩ* (i. e. so-called *e muet*) comes from an "*i* suivi d'un autre *i* dans la syllabe immédiatement suivante;" but in the glossary the etymology of *petit* is marked as (?).—In the same section, *prèier* is given as an example of the fact that "tout *e* protonique libre, dans le français du XIe siècle est un *ȩ*;" but in §14 the same word is used to illustrate the statement that the diphthong *ei* comes from "*ȩ* suivi d'une palatale immédiate," which *ei* is said to have been pronounced "comme nous prononçons *eil* dans *pareil* sauf que l'*e* était fermé.—In §15 occurs a curious misprint, which I am not certain how to set right. "La triphtongue *ieu* (*Dieu*) provient d'un *ȩ* tonique plus *u* atone; dans *gieuènt* elle est pour *neu*." What should be read here instead of "*neu*"? *Gieuènt* is clearly the same word as *jueènt*, which occurs only once in the 'Extraits' (viz. at v. 19), being the only form given in the glossary (the Oxford MS. has *iuent*). Indeed, in §91 (p. 59, l. 15) we read: *joer, gieuent* rentre dans cette classe, voy. §15," viz., the class which diphthongizes *ȯ* to *ue*. Accordingly, *gieuènt* is an inconsequent spelling for *jueènt*, and *ieu* may be said to be for *ue*. —Under §18, treating of "*i* à la tonique," there is no explanation of *gist* JACET (*giaist* > *gist*),

which occurs in the text. In § 19, "*i* à l'atone" is said to come from "*ẽ* sous l'influence d'un *e* suivant en hiatus, d' abord changé en *y*, dans *pitiet, quitier.*" Is this "*ẽ*" given as an equivalent of the *ĭ* of PĬETATEM or is it a misprint for the *ī* of PĪETATEM? (It is noteworthy that the equivalence of Popular Latin *ẽ* and *ĭ*, *õ* and *ŭ*, is nowhere stated. Nor is there any tabular view of the equivalence of the Latin and Romance vowel systems.) In the same section *chrestiien* is given as an example of a *mot savant* in which "*i* à l'atone" comes from an *ĭ* in hiatus "contrairement à la regle;" but under § 46, treating of *s dure*, there is no mention of the irregular survival of *t* in *chrestiien* CHRISTIANUM (cf. *angoissier* ANGUSTIARE), although in § 125 (p. 80, l. 1 ff.) we read: "Déjà le mot *chrestiien* est un mot que la forme décèle comme n'étant pas vraiment populaire."—(Under § 20, "Cette diphtongue (*ie*) . . . provient en outre de *a* influencé par le *y* suivant dans le suffixe *-ier*= ARIUM," it is interesting to observe that M. PARIS takes sides with FÖRSTER against GRÖBER on this question.)—Page 29, l. 8, read *ẑ* for *z*.—P. 44, l. 10 from below, read [*abét*] for [*abet*].—P. 45, § 64, "plusieurs noms propres germaniques . . . ont un *e* au sujet, et le régime, où l'accent se déplace, est en *on*;" as examples, *Charle Charlon* is given by the side of *Guénele Guenelon*, etc. In the text, however, *Charles* is always used as the nominative form, while in the oblique case *Charle* and *Charlon* alternate in accordance with the requirements of the rhythm.—P. 46, l. 5 from below, read *altre* for first *altres*.—P. 48, l. 2, read *maiors* for last *maior*.—P. 49, l. 4 from below, read §§ 132, 133 for §§ 123, 124, (p. 50, l. 4 from below, *ditto*).—P. 50, in the paradigm of the personal pronouns, the *tonic* forms of dat. and acc. should, for the benefit of beginners, be distinguished from their corresponding *atonic* forms.—P. 51, fem. nom. pl. of *mes*, read *mes* for *mei*.—In the paradigm of the "possessif de la pluralité" (p. 52) the forms are so crowded as to lead easily to confusion. All will be made clear by drawing three vertical lines in such a manner as to leave one form for the singular and two forms for the plural of each gender, thus:

nostre | nostre, nost; | nostre | nostres, noz.

On the same page the printer has "pied" completely the paradigm of the "pronom démonstatif," so far as the *cas régime* is concerned. It should read: masc. sing. *icest, icel*; pl. *icez, icels*: fem. sing. *iceste, icele*; pl. *icestes, iceles*.— P. 53, § 75, read: "il y un neutre *quei*, devant les voyelles *queid*," for "il y a un neutre *queid*, devant les voyelles *quei* (stated correctly §§ 37, 132).—P. 54, l. 5, read § 132 for § 123.—In § 83 the student is told to form the futures and conditionals of verbs by means of the pres. and imperf. of the verb *aveir*, but the paradigm of *aveir* (and of *estre*) is nowhere given; the forms of the pres. may indeed be picked out of the glossary, but those of the imperf. do not occur even there. Complete paradigms of *aveir* and *estre* need to be supplied by the teacher.—P. 55, l. 8, read *-t* for *-st*.—P. 57, l. 4 from below, read *colchiét* for *colchét*.—P. 61, 3d sing. pres. of paradigm, read *tradissèt* for *tradissét*.—In § 103 there seems to be an infelicity in the statement of the use of the oblique case as a genitive (the italics are mine): Le cas régimé . . . s'emploie . . . , mais uniquement *devant* les noms de personne: 1° "Avec la fonction du génitif, seulement *devant* un nom au singulier (li rei gonfaniers),"—and so for the dative. Brunot's statement is as follows, (*Gram.* p. 225–6): "La préposition (*de*) ne s'emploie pas dans le cas d'un génitif subjectif où le terme au génitif est un nom de personne."—P. 69, l. 2 from below (and p. 78, 14) we read *eschieles*, but in the text of the 'Roland' (v. 97) and in the glossary, *eschieres*.—P. 73, l. 6, read *jo* for *je* and 130 for 140; l. 11, *arrestant* is in the text (v. 381) printed *arestant*—P. 75, l. 2, read 329 for 330; l. 5, read (?) for 360.—P. 85, l. 4 read *li arcevesques* for *l'arcevesques*; l. 5, read *l'arcevesques* for *li arcevesques*; l. 12, read *-èt* for *-ẻt*.—P. 86. l. 3, read *se* for *te*.—P. 87, under "masculines" read *é* for *è* and *ò* for *ö*, and under "féminines" read [*é–e*] for [*è–e*].—P. 88, l. 2 from below, read § 8 for § 9.—P. 90, §13*, l. 3 read *gn* (*seigneur*) for *n* (*seineur*); § 15* read *òu* for *óu* and *óu* for *òu*.—P. 92, § 28*, read *óu* for *ou*.—§ 49*, l. 6, read § 25* for 26*.—P. 97, l. 3, read 103* for 103; § 103*, fourth example, read 251 for 250; eighth example, read 923 for 925. Same page, l. 9 from below, read 427 for 426, l. 7 from below, read 486 for 487.—P. 98, l.

12 from below, read 286 for 285; same line, read (?) for 407; last line, read 14 for 4.

For the extracts from the 'Roland' no indication is given of what passages are quoted (a similar omission has not been made in the case of the extracts from the 'Vie de Saint Louis'). As the teacher, at least, will have frequent occasion to refer to the text of the Oxford 'Roland,' I give here, for convenience, the necessary indications, obtained by comparison with Gautier's edition: Extract i (vv. 96–121); ii (814–840); iii (994–1187); iv (1412–1437); v (1680–1850); vi (2164–2396); vii (2855–2973).

The constitution and printing of the text of the extracts has been very careful and exact, but *Rollanz* is put for *Rodlanz* v. 89, *Gabriel* for *Gabriël* v. 527; and in note 17, p. 113, *Guenle* is printed for *Guênele* (though perhaps intentionally), P. 111, note 13, l. 2, read 457 for 461. P. 141, note 68 should be referred to verse 443 instead of 445, and note 69 (p. 142), to verse 445 instead of 456. If any note was intended for the latter verse, it has dropped out.

In the preface, p. 11, we read: "Les glossaires, pour la confection desquels j'ai été aidé par M. Daniel Grand, archiviste-paléographe, ont été redigés avec un soin minutieux et de façon à être absolument complets." This confidence in the assistant has not been wholly justified. In verse 626 (Devers la teste sour lo cuer li descent) *devers* means *à partir de*: the only definition given in the glossary is *du côté de.*—*dis* (DECEM) v. 568, is wanting.—*Envers*, v. 534 (Sour l'erbe verte la est chedeiz envers), is given only as a preposition in the glossary; it is here an adverb, meaning *sur le dos*. (Parts of speech are discriminated in the glossary only by the meanings of the words; e. g., *menut* as adj. and adv., is treated under two distinct heads, but in neither case is the part of speech specified.) —*Feistes*, vv. 307, 324, is not given in its alphabetical place.—*Fidance*, in verse 598 (Constantinoble, dont il out la fidance), means *hommage*; the definition given is *confiance.*—*Fit*, v. 196 (Bataille avrez, vos en estes tot fit) is wanting. Needless to say that it is Latin FIDI 'certains.' —*Ja*, which occurs several times with the meaning *jamais* (cf. v. 46, ja n'en avrai eschange; v. 79, malvaise essemple n'en serat ja de mei), and in the sense of 'certes' (cf. vv. 127, 303, Jol vos plevis, ja retorneront Franc) is defined only as *déjà.*—*Ors*, v. 562 (Fenduz en est mes olifanz el gros, Chedeiz en est li cristals e li ors), is given as nom. pl. of *ors* URSUM, 'ours.' In a foot-note on the verse; "Cent livres valt li ors dont est garnie" (corresponing to v. 516 of the Oxford 'Roland'), M. GASTON PARIS says, *Rom*, xi, 402: Le MS. de Châteauroux a bien compris le mot *or* en le traduisant par *orle*, qui l'avait remplacé de son temps: il signifie 'bordure' (voy. *Rom.* x, 43). Au contraire dans le texte de Venise, *or* a été compris comme AURUM, contresens qu'ont commis, ainsi que Conrad le clerc, tous les traducteurs modernes." The word as here used doubtless means *gold* rather than *rim*, since the assonance is in *ð*, and *ors* 'bordure' comes probably from Lat. ŌRA (cf. It. *órlo*); but it seems somewhat like the irony of fate that six years after the appearence of the above note in the *Romania*, M. PARIS should himself be made, through an assistant, to translate the word *ors* in this connection *bears*, and that too in the assonance of a laisse in *ð*!—*Par*, v. 693 (tant par est angoissos) has the force of an intensive, like the *per* in Lat. *per-nimium*, Late Lat. *per-fervidus* etc., and this use has survived in the Mod. Fr., *c'est par trop fort.* It is not noted in the glossary.—The only meaning assigned to *retorner* is 'retourner, revenir en arrière,' yet in v. 117 the reading "Socorrat nos, si retornerat l'ost" (=ferat l'ost retorner, v. 138) requires the definition 'faire retourner.' Yet why should this reading be preferred to, or even considered as good as, the Oxford lection, "Si returnerat l'oz"? cf. vv. 127, 303, ja retorneront Franc.—*Tenir*, in the phrase *tenir le pas* (vv. 231, 670), i. e. *retenir*, is not mentioned.—*Tot* in the phrase *a tot* (v. 455), receives no attention in the glossary of the 'Roland,' but is carefully explained in that of the 'Saint Louis.'—*Vendront*, v. 289 (Ainz qued il muirent se vendront il molt chier), is given in the glossary as the 3d pl. fut. of *venir* (instead of *vendre*) with a reference to this particular passage.

The glossary to the 'Saint Louis' appears to have been edited with much more care, but the word *queus* COQUUS is omitted, which occurs

p. 225, l. 32 (manjoit paciënment ce que ses queus li appareilloit), also *ier* HERI, p. 227, l. 72.—The erroneous citations in the two glossaries are not of sufficient consequence to be noted at the end of so long an article.

Such a list as the above is regrettable, it must be confessed; yet the errors and omissions involved, most of them slight, are such as can easily be rectified by the teacher, who will be only too grateful to have at his disposition an elementary text-book so succinct, so complete, so admirably annotated; in short, so authoritative, so scholarly. The manner in which the etymologies have been treated in the glossaries is especially satisfactory. As an illustration of the cautious and conscientious procedure of the editor in such matters, the following instance is well worth citing. The etymology of the word *osberc* is here given as "*germ.* ? et *germ.* berc." In the *Romania* for July, 1888, p. 427, M. PARIS returns to this etymology, as follows: . . . L'absence d'*h* n'est pas la seule singularité du mot *osberc*. Si le mot vient, comme on ne saurait guère douter, de l'allemand *halsberc*, il nous présente en outre *o=au=al* à une époque ou au moins dans un texte où il n'y a pas encore d'exemple même de la vocalisation de *l*. Cette difficulté m'a tellement frappé que, dans le glossaire de mes *Extraits de la Chanson de Roland*, j'ai cru devoir laisser douteuse l'origine du premier élément de ce mot. Aujourd'hui je pense pouvoir l'expliquer également par l'origine provençale de cette forme." (M. PARIS does not seem to have been aware that this explanation had already been offered by SUCHIER in GRÖBER'S 'Grundriss' vol. i, p. 664, § 106).—The only etymology I have noticed as seeming to call for modification is that of *porofrir* ("por *pour* pro *et* offërire *pour* offerre")." Is not *por* in this compound rather the *por* of Lat. *porrigo, portendo, pol-liceor, pono* (*pos-sino*) etc., which in the ordinary Latin lexicons, to be sure, is interchangeable with *pro*, but which according to BRÉAL, 'Dict. lat. étym.' s. v. *por*, is not to be so confounded, *pro* answering to Sk. *pra* Gr. πρό; *por* to Sk. *prati*, Gr. προτί. Later, of course, *por* in *porofrir* would have been confused with Fr. *pour* = Lat. *pro*.

H. A. TODD.

Practical Lessons in German Conversation. A Companion to all German Grammars. By DR. A. L. MEISSNER, Librairie Hachette & Cie., London; Karl Schoenhof, Boston. 1888. 247 pp.

An Introduction to German at Sight. By EUGENE H. BABBITT. D. C. Heath & Co., Boston, 1888. 29 pp.

The appearance of DR. MEISSNER'S German Grammar (first edition) kindled in many teachers of German a desire to see more of the author's work, especially in the direction of practical German exercises, that feature in which the grammar gave the greatest satisfaction. The book before us is the gratification of that desire. The work is opposed on the one hand to the method of slovenly "picking up of a language by a short residence abroad," and on the other to the method of teaching grammar by a heterogeneous jumbling of incoherent sentences. The inviolable *sentence fetich* of many of the earlier exercise and conversation books has been skilfully supplanted by a well graded series of connected sentences in colloquial form. Each lesson contains three exercises, German on one page and English on the other: (1) a number of simple sentences to be asked by the teacher and answered by the pupil; (2) a colloquy between pupil and teacher; (3) a short connected narrative to be thoroughly analyzed and discussed in German. The scope of the book is very comprehensive, ranging from the simplest questions about every-day life to the more complicated details of travel, commerce, history, and literature. Indeed, this comprehensiveness almost amounts to a fault in the work. It is to be regretted that the author did not furnish his book with a thorough index or at least a detailed table of contents. The work is good in other respects and actually meets the "long-felt need" which is the prefatory wail of many of its predecessors.

The second work mentioned in our heading attempts to reduce to the minimum that part of Grammar absolutely essential to a reading knowledge of German. Pages 5-7, addressed to the student, contain many valuable suggestions. The next ten pages are taken up with grammatical remarks and references; the remaining ten are devoted to German selections

to be translated into English. A vocabulary is supplied in the foot-notes. The author's idea of helping the student to a hasty reading knowledge of German without all the details of grammar, is a good one; but he seems to have underrated the difficulty of acquiring a reading vocabulary in German. Five times as many pages of German text would be necessary to familiarize the student with the vocabulary and syntax of an easy German novel. The royal road even to a reading knowledge is one of patient toil, and we think there is for the student of language a choice kernel of wisdom in the German proverb: "Eile mit Weile."

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ENGLISH LITERATURE.

English Writers. By HENRY MORLEY, LL. D. Vol. III. From the Conquest to Chaucer. Cassell & Co., 1888.

The third volume of PROFESSOR MORLEY'S 'English Writers' was published during the past summer, and brings his history of English literature to the early fourteenth century. As in the previous volumes, PROFESSOR MORLEY glances at the current of thought in other European countries, considering now the twelfth and thirteenth centuries, and briefly touching upon the early Arabian influence, the early Provençal literature, and the influence of the Crusades. This volume is necessarily filled with notices of the Latin chroniclers who occupied such a conspicuous position in mediæval English literature from Florence of Worcester (†1118) to Ralph Higden (†1363). England is fortunate in having so many historians of this period, many of them men of marked ability and learning. It is, however, strange how these chroniclers copied from each other without acknowledgement. MR. THOMAS ARNOLD, in the preface to his edition of Henry of Huntingdon's 'Historia Anglorum' (ROLLS Series), one of the most valuable of these chronicles, has given us an interesting view of "the lines along which the automatic energy of the country developed itself in the four centuries and a half from the death of Beda" (735), thus connecting Beda with Matthew Paris, the great chronicler of the thirteenth century. In this volume Ordericus Vitalis, William of Malmesbury, and Geoffrey of Monmouth, are noticed at greatest length of the early twelfth century chroniclers, although the work of the last-mentioned is characterized as "a work of imagination, published before such works were a recognized part of the highest literature," and William of Newbury's oft-quoted testimony to Geoffrey's lack of veracity is duly recorded. "Moreover," says William, "in this book that he calls the History of the Britons, how saucily and how shamelessly he lies almost throughout, no one, unless ignorant of the old histories, when he falls upon that book, can doubt."

Evidently, William did not appreciate the rise of fiction in England, and the value of that work which serves as the basis of the only well-developed romantic cycle in English literature.

PROFESSOR MORLEY has a high regard for Walter Map, "who gave a soul to the Arthurian romances," and he thinks that Map wrote "most probably the Latin original of Robert Borron's introductory romance of the Saint Graal, and certainly Lancelot of the Lake, the Quest of the Saint Graal and the Mort Artus." Walter Map and the King Arthur Romances occupy a considerable space in the volume and are treated in an interesting manner. Map's detestation of the Cistercians is more than once commented on, and PROFESSOR MORLEY attributes to Map both the 'Apocalypse' and the 'Confession of Golias,' and gives a full summary of the former work. He regards him, too, as the author of the familiar

"Meum est propositum in tabernia mori,"

and says, "in what has been taken by those for whom words are sound not sense, as the first verse of a jovial song, Map images the heavens opening upon the drunkard priest who lies in a tavern, where, too weak himself to hold the wine-cup, he has it put to his lips, and so dies in his shame." But may not Map, or one of his followers, have appropriated the song to his own purpose? Nigel Wireker's 'Brunellus' comes in for a share of notice

and shows us that the mediæval writers were not without humor of their own.

Among the later twelfth century chroniclers Giraldus Cambrensis is most fully treated, and Roger of Hoveden and Benedict of Peterborough, whose chronicle Roger made much use of,—though PROFESSOR MORLEY, following PROFESSOR STUBBS, denies to Benedict the chronicle that goes under his name,—receive due attention. Both of the last-named chronicles were edited by PROFESSOR (now BISHOP) STUBBS for the ROLLS Series, that of Benedict in two volumes (1867), and that of Roger in four volumes (1868–71). It is to these two chroniclers of the reigns of Henry II and Richard I that we owe the text of the short 'Here Prophecy,' noticed by PROFESSOR MORLEY (pp. 200-201). It is one of the earliest specimens of Middle English, preceding by a few years Layamon's Brut. PROFESSOR MORLEY says that Benedict "gives two versions, and the second as the more correct," as follows:

> "Whan thu ses in Here hert yreret
> Then sulen Engles in three be ydelet:
> That an sal into Yrland al to late waie
> That other into Puille mid prude bileue
> The thride in hire athen hert alle wreke y-dreghe."

"But the last mysterious line Hoveden reports to have been:

> The thridde into Air hahen herd all wreke y drechegen."

This is interpreted by PROFESSOR MORLEY as follows, with allusion to the expeditions to Ireland, to Apulia, and to the Holy Land:

"When thou seest a hart reared up in Here, then shall the English people be divided into three parts: one shall go all too late into Ireland; the other into Apulià, with profitable remaining; the third in their highest [?] oaths, all drawn to vengeance." "The last, line, as given by Hoveden," says, PROFESSOR MORLEY, "is a corruption. This is my own guess at the unsolved riddle of the last part of the 'Here Prophecy,' and if not in every word right, it seems to give the true general sense."

Let us examine it a little more closely and see, even at the risk of occupying more space than the Prophecy would seem to deserve. I can find but one form of the Prophecy in Benedict (ed. STUBBS, ii, 139), which is as follows:

> "*Zan. ȝu. seches. in. here, hert. yreret.*
> *Zan sulen Hengles in ȝre be ydeled*
> *Zat han sale into Hyrlande alto ladewaya*
> *Zat hoger into Poile mid pride bileve*
> *Ze thirde in hayre haughen hert alle*
> [*omitted*] *ydreghe.*"

Here the use of *ȝ* for *þ* and the misapplication of *h* are manifest. In a note PROFESSOR STUBBS gives Hoveden's version and HEARNE'S conjectural emendation from WANLEY, with a translation, but the *text* is printed in Hoveden (ed. STUBBS, iii, 68), as follows:

> *þan þu seches in Here hert yreret:*
> *þan sulen Engles in thre be ydeled,*
> *þat an sal into Yrlande altolate waie,*
> *þat oher into Puille mid þrude bileve,*
> *þe thridde into airhahen herd alle wreke*
> *ydrehegen.*"

A *second* form is given in a note to Hoveden, from another MS., but its only important variation is *her hahen* for *airhahen*. HEARNE'S emendation gives *seest* for *seches*, *lede wey* for *late waie*, *hire agen* for *airhahen*, which is also plain, and PROFESSOR STUBBS translates:

> "When thou seest in Here hart reared.
> Then shall English in three be dealed.
> The one shall into Ireland all-to lead way.
> The other into Apulia, with pride, in speed.
> The third in their own heart all sorrow endure (dree)."

This is much nearer the correct translation than that of PROFESSOR MORLEY, who mistakes *prude bileve*, *athen*, and *ydreghe*, though *bileve* might be the verb 'remain' if we could read 'in' for 'into.' As all the texts except the one in MORLEY read *seches*, I should prefer 'seekest' for 'seest.' The 'hart' refers to the figure of the stag that Ralph, or according to Hoveden, William, Fitz Stephen placed upon his 'new house' at Here, which PROFESSOR MORLEY refers to Hever in Kent, but PROFESSOR STUBBS prefers Harford in Devonshire, which belonged to the family of Fitz Stephen, as he knows of nothing that connects Hever with the Fitz Stephens.

In the following chapters Layamon's 'Brut' is treated, with a synopsis of a portion of the chronicle, and more briefly the 'Ormulum'

and the 'Ancren Riwle.' The so-called 'Canute's Song' is given as follows (p. 240):

> "Merie sungen the munaches binnan Ely
> Tha Cnut ching reuther by;
> 'Rotheth cnites noer the land
> And here ye thes Munaches sæng.'"

It stands in this form in MORLEY's "First Sketch of English Literature" and in MORLEY and TYLER's "Manual," although ARNOLD has long since corrected, in his "Manual," the manifest errors of the text. Other early songs and ballads follow, together with an account of the early Welsh bards. 'King Horn' is very briefly noticed, but a full summary of 'Havelok' is given. Other early English romances are considered at more or less length, and this chapter closes with a full summary of 'King Alisaunder'

The origin of the Dominican and Franciscan Friars in England is narrated, preliminary to an interesting account of Robert Grosseteste and Roger Bacon, both of whom PROFESSOR MORLEY admires greatly. 'Genesis and Exodus,' 'The Owl and Nightingale' and some other thirteenth century works are too briefly treated, and the account of the chronicles is resumed with that of Robert of Gloucester, our first chronicler in English since Layamon. The most noted chronicler of this century, Matthew Paris, receives, I think, too short a notice, especially since his works are now accessible in the ROLLS Series. SIR FREDERIC MADDEN'S Preface to the 'Historia Minor' is very full, and we learn from it that Matthew Paris died in 1259, whereas from PROFESSOR MORLEY'S account we should infer that he was alive subsequent to 1273. A reading of this Preface shows also that there was no such writer as Matthew of Westminster, who figures on p. 346, but that the work which passes under his name is an abridgment of Roger of Wendover's 'Flores Historiarum' made by Matthew Paris, and part of it is written in his own hand. Robert of Brunne's chronicle and his 'Handlyng Synne' and a full account of the 'Gesta Romanorum' chiefly fill the following chapter and complete the history of the literature. The volume closes with some account of the Italian Revival and the birth of Dante. We are thus brought down to CHAUCER, the previous literature having been considered and the way prepared for his coming.

As in the volumes on Anglo-Saxon literature the account of early English literature in this volume invites comparison with that of PROFESSOR TEN BRINK, which, while not so full, is more critical. PROFESSOR MORLEY, however, is narrating the development of the English mind in all forms of literature, and in the English, French, and Latin languages, and he seeks to trace whatever may have influenced that mental development. Although the work seems to me occasionally to lack perspective, there is nothing to take its place, and it bids fair to be the fullest, and, we may hope, the best history of English literature that we possess.

JAMES M. GARNETT.
University of Virginia.

Preparatory French Reader By O. B. SUPER, Ph. D. 12mo. pp. iv, 224. Boston: D. C. Heath & Co. 1888.

The compiler of this little book believes in early and copious reading, and with this in view has collected some fifteen selections in prose with nine short poems (the latter averaging under a page and a half each). The selections are progressive in character, commencing with short translations from ANDERSEN'S tales and continuing with one from the Brothers GRIMM and another from MME DE GIRARDIN. The second part is more advanced, containing tales or selections from ERCKMANN-CHATRIAN, A. DUMAS, A. DAUDET, MÉRY, and MME FOA, averaging some eight pages each. The third part consists of 'Les Prisonniers du Caucase' by XAVIER DE MAISTRE. It may be doubted whether the editor has done wisely in taking "liberties with the texts" of the authors from whom he has drawn, in order to "furnish, as far as possible, easy and interesting reading for beginners." One would prefer to have the text of acknowledged masters left intact, especially as there is no real need for effecting any modification. In the wide domain of French literature it would not be difficult to find material for the compilation of a preparatory Reader without need of any changes. The object of the author has been to remove as many difficulties as possible by eliminating

unusual constructions, restricting and simplifying the vocabulary etc., so that the Reader is emphatically a "preparatory" one, and suitable especially for schools and strictly junior students. As the poems are at the end of the collection and are presumably meant to be read last, it would not have been difficult to make a selection which would have been much more representative of the beauty of French poetry, while remaining strictly within the scope of the book. Owing to the simplicity of the text the editor has not found it necessary to insert many notes. In those given, however, one sometimes misses the *mot de l'énigme*. For example, on p. 167, "*je vais conduire*, for *je conduirai*," the pupil has a right to be told that *aller* is necessarily used to express an *immediate* future.—P. 170, "*dès l'aurore* 'at dawn;'" here 'at earliest dawn' would bring out the specific meaning of *dès* (DE IPSO).—P. 171, "*il était*, 'there was,' impersonal construction;" add, "more vague and general than *il y avait*."—P. 178, "*à quoi bon vivre*, 'what's the good of living?'" The important point here to note is the construction, viz., *vivre* (*est*) *bon à quoi*, which few beginners will discover for themselves.—P. 179. In the "observation" on French versification, no mention is made of one of its most characteristic features, viz., the required alternation of masculine and feminine rimes; and nothing is said of the existence of a caesura.

A vocabulary is added, which gives in full-face type the English word derived from the French. A very cursory glance shows points requiring correction. *Grésil*, *orgueil*, *orteil*, *sept*, are represented as being pronounced respectively *grézi*, *orguë-i*, *ortë-i*, *sé* (only); and *splinn* is an unfortunate representation of the pronunciation of *spleen*. On the other hand, the pronunciation of various exceptional words (such as *coq d'Inde*, *emmener*, *fusil*, *ouest*, etc.) is omitted; nor is there any indication as to which of the words with initial *h* have an aspirate. Moreover, would that the time might come when so simple and feasible a matter as the distinction between open and closed *a*, *e*, and *o*, wherever in doubt, might be clearly marked in such vocabularies as this, for the benefit of many teachers as well as of all pupils!

In connection with verbs there is nothing (except the oftentimes undecisive definition, cf. *avancer*, *baigner*, *crever*), to show whether they are transitive, intransitive, or both; and the definitions sometimes leave even the essential meaning in obscurity; cf. *emmener*, 'to take away, take along;' *enlever*, 'to take or carry away;' *entraîner*, 'to carry away, take along.' Yet this is just the stage at which to point the pupil to accurate discrimination of the fact that *emmener* means 'to *lead* away,' *enlever*, 'to *carry* away,' *entraîner*, 'to *draw* away;' so also of *retourner* and *revenir* (both of which are defined 'to return'), that *retourner* means 'to *go* back,' *revenir* 'to *come* back.' Words so nearly alike in spelling in French and English "as to cause no difficulty," are not given. This, or oversight, excludes within the first four pages, *cheveux*, *dépit*, *prune*, *quand*, *quelqu'un*. A regrettable omission is that of the numbering of the lines in the margin of the text.

Misprints are few: p. 4, l. 1, read *était* for *stait*; p. 5, l. 2, read *plus* for *pius*; p. 7. l. 14, read *rafraîchir* for *refraîchir*; p. 17, l. 9, read *pensées* for *penseés*; p. 217, under *résoudre* read *résolu* for *resolu*. *Joyeuses*, *rayonnait*, *oreillettes* are wrongly divided (*joy-euses*, *ray-onnait*, *oreill-etes*, p. 4. l. 21; p. 9, l. 13; p. 42, l. 12). Such words admit of division neither before nor after the *y* or *ill*.

The book, which is admirably printed and exceedingly convenient, is well adapted to the wants of strictly junior students, for whom it has been produced.

T. MCCABE.
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Die Aussprache des Lateinischen. Versuch einer practischen Lösung dieser Frage auf wissenschaftlicher Basis. Von KARL PÖTZL. Nebst einem Anhang über die Schulmethode. 129 pp. Leipzig: Wilhelm Friedrich. 1888.

That a work treating of the pronunciation of Latin should have to stand its test before the forum of the MOD. LANG. NOTES no one will be disposed to deny, especially in the case of a book like that before us, which is largely based upon the supposed evidence of the Romance languages. In the course of his investigation, the author betrays, unfortunately, such a lack of knowledge of the principles of

linguistics, and particularly of phonetics, that we may seem to be rendering some incidental service to the cause of modern philology, by examining his work briefly in these columns.

The author's contention is in behalf of the modern Italian pronunciation of Latin. He tries to prove for Latin what ENGEL ('Aussprache des Griechischen') undertook to show for the Greek, and with a like result. (For a review of ENGEL's book, cf. *Berliner Philologische Wochenschrift*, 1881). CORSSEN'S work is made the chief object of attack, and this by a man who expressly states that it "has remained without important successors" (p. 14). Of SEELMANN'S exhaustive study, which appeared in 1885 ('Die Aussprache des Latein nach physiologisch-historischen Grundsätzen,' 397 pp.), not to speak of the many valuable contributions in the scientific journals, PÖTZL has simply never heard.

For the last five centuries the Italian language has undergone but slight changes—for this truth DIEZ is his authority. Now, "a nation of such tenacity and such mental and physical well-being cannot possibly have allowed their language to suffer decay, *ergo*, we may as well double the number of centuries —this is, as he says, a "Rechenexempel"—and fix the age of the present Italian pronunciation at a thousand years. Thus we are brought nearly into contact with the later classical period, and the author's further investigations are designed to prove that "the pronunciation (of Latin) used in our days by the Italians and closely related to that of their own idiom, was that of the ancient Romans." This, his principal idea, aside from the folly of introducing into linguistics such surprising arithmetical processes as the above, is, of course, totally misleading. Not Italian but those languages that branched off first from the parent-stock, such as the Sardinian, Spanish, Portuguese, etc., are of chief importance for the pronunciation of Latin and for our knowledge of Vulgar Latin, of which, by the way, far more is known than one might imagine from PÖTZL's many strange vagaries.

Phonetics is the science of the sounds of *human* speech. PÖTZL seems to confound it with the laws of sound in general; we cannot otherwise explain his constant reference to "the German tongue," "the German ear," "CORSSEN ist wohl dabei gewesen," etc. For his own irrational explanations he demands our unquestioning assent. Contradictions are numerous. On page 56, for instance, we read that a thousand years are certainly sufficient to bring about a perceptible change in a language.

The greater part of the book is taken up with a discussion of the pronunciation of *c* before palatal vowels, which constitutes the chief argument for the author's posited Italian pronunciation. The Greek sound, as ENGEL has proven (?), is *tje*, *tji* (PÖTZLS notation is reproduced), therefore Greek transliterations of Latin words prove at least a palatal pronunciation of *c* before *e* and *i*. *Tj* and Ital. *t* seem to PÖTZL so much the same that he uses them interchangeably; indeed, after having read through his discussion, one is absolutely at a loss which sound to give to the *c* in question. In a former article I have already had something to say upon the change of *t* > *c* and *c* > *t* (cf. MOD. LANG. NOTES, vol. iii, cols. 126 et 192); according to PÖTZL such a change is possible only with the Italian pronunciation of the *c*. As a proof he gives *Κῦρος* > *Τῦρος* in Lucan. But how about *κλῆμα* > *τλῆμα* in the same writer? The evidences of the Germanic languages PÖTZL gets rid of in the same easy manner. Lat. CICER, pronounced *tchitcher*, can most naturally, as he thinks, become *chicher—kicher*. Not a word about German phonetic laws! And then follows the remark that "he who has only *tschitscher* before his eyes, or ears, should expect a word like *schischer*." Certainly. As the Dutch *sisererwt* shows,[1] that word was introduced after the year 700, while *Kicher* found its way into German at an earlier date, when *c* had the guttural sound. The same with CRUCEM *kreutz*, not found, of course, before the introduction of Christianity. That the orthography and pronunciation of modern Slavic names, and finally Hungarian texts from the year 1182–1484, can be brought forward as an argument for the Latin, is one of those conjectures which scarcely call for refutation.

The remarks upon the vowels are scanty, as

1. KLUGE, 'Etymologisches Wörterbuch,' does not mention that this word occurs also in South German dialects. E. g. *Zisern*, *kichern*, *arbas* und *bon*. PICHLER, 'Über das Drama des mittelalters in Tyrol,' (p. 155.)

"only little can be said of them." Whether the following description of the *o*-sound is the outcome of confusion or something worse we leave our readers to determine: "Vom *o* möchte ich jedoch eines berichten, weil es wieder die genaue Überlieferung der lateinischen Aussprache durch die Italiener klar vor Augen liegt. Das lange *o* sprechen die Italiener meist offen (wie in *sott*, *Hort*), wir Deutschen nach den Gewohnheiten unserer Muttersprache immer geschlossen (wie in *Sohn*). Wie nun die Lateiner sprachen, sagt uns ein alter Gewährsmann (Sergius, 'Donat.' I, p. 520, 30 f. K): Similiter et o quando longa est, intra palatum sonat: *Roma* (noch heute so), *orator*, quando brevis est primis labris exprimitur (ebenso durch die Italiener)."

It would be useless to argue with an author who quotes *amiche*, *lunghezza*, *chi*, *chiarezza* in the same breath, and who displays on every page his want of acquaintance not only with modern but even with classical grammatical literature.

H. SCHMIDT-WARTENBERG.

University of Deseret.

BRIEF MENTION.

'La Tulipe Noire' of ALEXANDRE DUMAS is the latest novel issued from the press of W. R. Jenkins, forming a book of attractive appearance and considerable size (304 pp.). We notice that the same house undertakes a series of Spanish plays, of which 'La Independencia,' a comedy by HERREROS, is now offered to the public at the same price as the single numbers of the 'Théâtre Contemporain.'

The Pitt Press Series (Cambridge) presents two additional French texts for class use: SEDAINE'S 'Le Philosophe sans le savoir,' edited by H. A. BULL, and a second and complete edition of LAMARTINE'S 'Jeanne d'Arc' with "notes historical and philological" by A. C. CLAPIN. The notes, as is usual in this series save when MR. SAINTSBURY is editor, are of decidedly inferior quality. A vocabulary appended to the text of 'Jeanne d'Arc' makes it however a handy book for beginners.

Among the deprints from the *Zeitschrift für romanische Philologie* is a note by R. OTTO on a Catalan poem "Lo conqueriment de Maylorcha," which has hitherto been placed among the lost works of RAMON LULL. OTTO'S investigations lead him to find in a later poet, ROMEU LULL, the author of the poem.

Another deprint from the same periodical is a poem on the battle of Lepanto by GIOVANNI BONASERA, written in the Sicilian dialect of the sixteenth century, and edited from a Munich MS. by DR. VON REINHARDSTÖTTNER.

The following work was presented at the session, held on April 5, 1888, of the Anthropological Society of Paris: 'Le Patois briard du Canton d'Esternay,' Paris, 1888, in-8vo., 79 pages. This book of M. C. A. PIÉTREMENT is an extract from the *Revue linguistique* where it appeared in 1887 and 1888. It is divided into two parts. The first treats of "Le Brie, les Briards et leur langage," the second is a "Vocabulaire des mots briards du canton d'Esternay," containing about three hundred words not found in the large French dictionaries of BESCHERELLE, LAROUSSE or LITTRÉ.

Through the liberality of MR. S. TEACKLE WALLIS of the Baltimore bar, the library of the Johns Hopkins University has come into possession of a collection of Spanish plays, printed evidently by some literary society of the last century. The plays are chosen from among a large number of theatrical pieces, each bearing the number of its order in the series, and were mainly published at Barcelona, though the presses of Madrid, Salamanca and Seville are also represented. Of the nine quarto volumes thus made up, five, comprising some seventy-five plays, are devoted to CALDERON, while the remaining four contain selections, to the number of sixty-odd dramas, from other leading authors of the flowering period of the Spanish stage. The difficulty experienced in securing specimens of the theatre of the Peninsula (the "Biblioteca de los autores españoles" being the only recent publication which furnishes them in any number) renders the gift of MR. WALLIS all the more valuable and opportune.

The ninth publication of VOLLMÖLLER'S "Sammlung Französischer Neudrucke" is the 'Psaultier' of BAÏF, edited by DR. E. J. GROTH (Heilbronn: Henninger). DR. GROTH brings to his work a solid acquaintance with the

Pléiade school and a lively appreciation of BAÏF's literary merit and influence. A concise introduction, which discusses briefly the origin of the 'Psaultier' and BAÏF's relation to the music of the time, precedes the textual reproduction of the MS. containing the first sixty-eight psalms. Of interest is the phonetical orthography deduced from the labors of RAMUS, employed by BAÏF with the intention of bringing poetry and music more closely together; and from the metres of classical antiquity, where quantity takes the place of accent and the verse is without rime. A comparison of this MS. (1567-69) with a second and similar version of the year 1573, and with a third version of 1587, where the rime reappears and the orthography returns to the common form, is indicated by means of the successive paraphrases of the twenty-third psalm. Remarks follow and a vocabulary of antiquated or phonetically disguised words. It is to be hoped by all scholars interested in the artistic and literary history of the sixteenth century that DR. GROTH may soon give to the public the complete study of BAÏF which he evidently has in preparation.

The 'Pronunciation of Spanish in Spain and America' (Hoboken, N. J.: Published by the author) is the title of a pamphlet in which PROF. CHARLES F. KROEH, of the Stevens Institute of Technology, offers the student his valuable aid in the study and practice of the sounds of the Spanish language. The mode of treatment followed by PROF. KROEH is both simple and practical, showing that this drill-book is, what it claims to be, the result of the author's long experience in the classroom. The sounds are arranged and described under the letters of the alphabet by which they are represented, the only classification being that into vowels and consonants, and to each paragraph is added a number of well-chosen vocables for drill. As far as the pronunciation of a language can be taught properly by treating each word by itself, out of its position in connected discourse, it would seem to us that the author had performed his task well, and his drill-book will prove a reliable help to the student as well as to many teachers of Spanish; but its value would have been greatly enhanced by some attention to "satzphonetik." In regard to the pronunciation of *s* for instance (p. 14), we are told that "final *s* is frequently dropped in conversation when the next word begins with a consonant, especially *l*, *m*, *n*, *r*," but nothing is said of the fact that in the speech of Chile (and it was the intention of the author to note the peculiarities of pronunciation in the Spanish colonies of America) the *s* in this position tends to unvoice the following consonant, its disappearance being complete only before the voiceless spirants (STORM, 'E. Ph.,' p. 426). Touching colonial Spanish, it is again important to notice that in Lima, the capital of Peru, medial and final *r* is frequently replaced by *l* and still more generally by *d*, so that one hears for instance *queded* for *querer* (cf. *Boletim da Soc. de geogr.*, Lisbon 1882, 3d serie—no. 8, p. 476). It is pretty safe to say that too little is as yet known of colonial Spanish to give us anything like an accurate idea of its phonetic character. Here and there we find a statement that we should wish to see modified, as the following (p. 7): "when short, *o* sounds like *u* in *but*; as in *tonto*, *nombre*;" an assertion which is besides somewhat contradictory to one made p. 5: "It (the vowel *a*) has the *same* sound whether it is long or short, *and this is true of all Spanish vowels*." Matters like these, however, are of small consequence in comparison with the many excellent qualities of PROF. KROEH's drill-book, which will no doubt prove a great service to both teachers and students of Spanish.

A new volume has recently been added to the German series of D. C. Heath & Co., Boston, by an edition of GOETHE's "Tasso," prepared by PROFESSOR CALVIN THOMAS. The editor avows in the preface that in preparing this edition he has addressed himself "rather to the student of literature, the student of GOETHE, than to the student of the German language in and for itself." And considered from this point of view the book must certainly be pronounced the best edition of a German classic issued in this country. Its principal value consists in the carefully prepared introduction, showing that the editor, with the aid of the German authorities, has himself made a diligent study of this drama. "Tasso" is one of the most difficult master-

pieces of GOETHE's dramatic art, which reveals its beauties only to mature minds. Hence it is more the obstacles of the subject-matter than those of the language which the editor has to aid in overcoming. No student who has not to a certain degree mastered the language should attempt to read this drama, and consequently there would be no propriety in overloading the notes with lexical and grammatical material, after the fashion of so many manipulators of texts. PROF. THOMAS's annotations are therefore but few and are concerned chiefly with the meaning of certain passages. Two or three points may be remarked upon here. The words *Einklang der Natur* contain more than a mere allusion to the ancient doctrine of the "music of the spheres," as the whole passage further on discloses. The "good German writers" who use "er fühlt sich *einen* Mann" for the correct "er fühlt sich *ein* Mann," we should like to have seen quoted. It is evidently by a slip of the pen that PROF. THOMAS speaks of the "fulsome adulation in the tone of a sixteenth century court poet;" he evidently means the *Dichterlinge* of the seventeenth century. Since this edition has been prepared, first of all, for the use of students, we do not see any reason for appendix ii. What good does it do the young men to know in which of the various editions a misprint occurs? Scientific exactness of this kind carried into the class room easily becomes ridiculous, while in a text for class use the *Goethekenner* least of all needs it. The innovations in German punctuation which the editor proposes and carries through in the text, commend themselves only as a step toward the subjective license of English writers in matters of punctuation. Despite these few exceptions, we can recommend PROF. THOMAS's excellent edition of "Tasso" as the best means of increasing among us the study of GOETHE's immortal drama.

PERSONAL.

DANIEL KILHAM DODGE, PH. D., a frequent contributor to our columns (cf. MOD. LANG. NOTES, vol. iii, pp. 8–9, 57–58, 123–24, etc.) and a former Fellow of Columbia College (N. Y.), has just returned from Copenhagen, where he spent the summer collecting materials for future publication. He has made some interesting finds in reference to the Old Danish element in English about which he intends to give his views to the readers of MOD. LANG. NOTES; he also copied the Old Danish MS. Life of Jerome (1488), which he hopes to publish soon with accompanying notes and word-list. DR. DODGE has just published a pamphlet, entitled "The Functions of University Fellowships," which will be noticed later in our columnes.

H. M. SCHMIDT-WARTENBERG, an earnest supporter of this journal (cf. MOD. LANG. NOTES, vol. ii, pp. 28-35, etc.), has been appointed Professor of Latin and German in the University of Deseret (Salt Lake City). After absolving his Gymnasium studies at Colberg (Germany) in 1881, MR. SCHMIDT entered upon the study of modern philology, spending one semester at the University of Jena, two semesters at Berlin and six semesters at Strasburg. Here he was a member of the English, Romance and Germanic seminaries for two years. He passed his *Staatsexamen* in 1885 and had begun his probationary year in Strasburg when he received a call to the Hoboken Academy (N. J.) as teacher of German. A part of the following year (1886-87) he spent in the University of North Carolina (Chapel Hill), where he temporarily filled the chair of Modern Languages in place of PROF. W. D. TOY (cf. MOD. LANG. NOTES, vol. ii, p. 94). In 1887 he was appointed Fellow in Romance Philology at Cornell University, from which institution he received the doctor's degree in June last, on presenting a thesis entitled: "Seneca's Influence on Robert Garnier."

CHARLES BUNDY WILSON, who is already known to our readers (cf. MOD. LANG. NOTES, vol iii, pp. 142-43), has been appointed Professor of Modern Languages and Literature in the State University of Iowa. PROF. WILSON is a graduate (1884) of Cornell University, where he devoted especial attention to modern languages during his college course. After graduation he spent about two years in study at the University of Zurich and the Collège de France, after which he was appointed Fellow in Modern Languages at his Alma Mater. In 1886 he received there the degree of A. M. on examination and the presentation of a thesis entitled: "Syntax of the Middle High German Popular Epics and of New High German." He was then appointed Instructor for German in the same institution, which position he continued to occupy until entering upon his present duties.

JOURNAL NOTICES.

LE MOYEN AGE, MARS 1888, NO. 3.—**Baudoin, M. A.,** Lettres de Philippe le Bel. (Ch. V. Langlois).—**Schupfer,** L'Allodio (G. Platon).—**Thomas, A.,** Bertran de Born, (M. Wilmotte).—**Chronique bibliographique.—Périodiques: France,** Sociétés savantes de province (A. Marignan).—**Pays Scandinaves,** Histoire et Archéologie (Joh. Vising).—**Numismatique** (M. Prou).—AVRIL, NO. 4.—**Cadier, Leon,** Les Etats de Béarn (A. Brutails).—**Ficker,** Die Darstellung der Apostel in der altchristlichen Kunst (A. Marignan).—**de Lespinasse, René,** Cartulaire de la Charité-sur-Loire, (L. Finot).—**Paris, G. et Ulrich, J.,** Merlin, (M. W.).—**Chronique bibliographique.—Périodiques: France,** Sociétés savantes de province (A. Marignan).—**Italie,** Archéologie et Histoire (C. Frati).—MAI, NO. 5, **Schultz, Oscar,** Die Provenzalischen Dichterinnen (A. Tobler)—**Giry, A.,** Étude sur les origines de la Commune de St-Quentin (G. Platon).—**von Œchelhæuser, A.,** Die Miniaturen der Universitäts-Bibliothek zu Heidelberg (Carl Frey).—**Périodiques:** Philologie celtique (G. Dottin).—**Philologie romane,** (C. Grati, E. Muret, A. Thomas, M. Wilmotte).

GIORNALE STORICO DELLA LETTERATURA ITALIANA, VOL. XI (FASC. 1-2.)—**Rossi, Vittorio,** Di un poeta maccheronico e di alcune sue rime italiane.—**Rajna' Pio,** Intorno al cosiddetto "Dialogus Creaturarum" ed al suo autore. 5. Mayno e il Contemptus Sublimitatis (continuazione e fine).—**Scipione Scipioni, G.,** Alcune lettere e poesie di Costanza Monti Perticari.—*Varietà.*—**Renier, Rodolfo,** Un codice antico di flagellanti nella biblioteca comunale di Cortona.—**Frati, Ludovico,** Notizie biografiche di rimatori italiani die secc. XIII-XIV, IV. Ranieri Samaritani; V, Fabruzzo Lambertazzi; VI, Paolo Zoppo da Castello.—**Scherillo, Michele,** Un vero amore del Sannazaro.—**Zerbini, Elia,** Sonetti politici vernacoli.—**Cotronei, Bruno,** Il "Rinaldo" del Tasso ed il "Pastor fido" del Guarini.—**Luzio-Renier,** Commedie classiche in Ferrara nel 1499.—**Tenneroni, Annibale,** Laude di Jacopo da Montepulciano.—*Rassegna Bibliografica.*—**Novati, Francesco,** L. P[adrin], Lupati de Lupatis, Bovetini de Bovetinis, Albertini Mussati, necnon Jamboni Andreae de Favafuschis carmina quaedam ex cod. veneto nunc primum edita.—**Renier, Rodolfo,** Joanne Sabadino de li Arienti, Gynevera de le clare donne, ed. C. Ricci e A. Bacchi della Lega.—**Percopo, Erasmo,** Enrico Ciavarelli, Cariteo e le sue opere volgari.—**Cian, Vittorio,** Pierre de Nolhac, La bibliothèque de Fulvio Orsini.—*Bollettino bibliografico.—Comunicazioni ed appunti.—Cronaca.*—VOL. XI (FASC. 3).—*Varietà.*—**Graf, Arturo,** A proposito della "Visio Pauli."—**Rua, Giuseppe,** Gli accenni danteschi a Bertran de Born.—**Costa, Emilio,** Di un'elegia erroneamente attribuita ad Ercole Strozzi.—**Frati, Ludovico,** Di un poema poco noto di Giovanni Filoteo Achillini.—**Neri, Achille,** Gli "Intermezzi" del "Pastor fido."—*Rassegna Bibliografica.*—**Gaspary, Adolfo,** Francesco Torraca, La materia dell' Arcadia del Sannazaro. Arcadia di Jacobo Sannazaro secondo i manoscritti e le prime stampe, ediz. Michele Scherillo.—**Scipioni, G. S.,** Alfredo Saviotti, Pandolfo Collenuccio umanista pesarese del sec. XV.—**Venturi, G. A.,** Alberto Aldini, La lirica nel Chiabrera. Ottavio Varaldo, Bibliografia delle opere a stampa diGabriello Chiabrera; Id. id., Bibliografia delle opere a stampa di Chiabrera. Supplemento. Severino Ferrari, Gabriello Chiabrera e le raccolte delle sue rime da lui medesimo ordinate.—**Trevisan, Francesco,** Antonio Ugoletti, Studj sui Sepolcri di Ugo Foscolo.—*Bollettino bibliografico.—Comunicazioni ed appunti.—Cronaca.*

ARCHIV FÜR DAS STUDIUM DER NEUEREN SPRACHEN UND LITTERATUREN, LXXXI. BAND, I U. 2 HEFT.—**Baier, Dr. Gustav,** Charakteristik der deutschen politischen Lyrik des dreizehnten Jahrhunderts.—**Horstmann, C.,** Proprium Sanctorum Zusatz-Homilien des Ms. Vernon fol. CCXV ff. zur nördlichen Sammlung der Dominicalia evangelia.—**Beyer, A.,** Studien zu William Cowpers Task.—**Hippe, Max,** Untersuchungen zu der mittelenglischen Romanze von Sir Amades. Erster Teil. Die Fabel des Gedichtes.—Sitzungen der Berliner Gesellschaft für das Studium der neueren Sprachen.—Jahresberichte der Dresdner Gesellschaft für neuere Philologie 1886-88.—*Beurteilungen und kurze Anzeigen.*—**Bulthaupt, H.,** Dumas, Sardou und die jetzige Franzosenherrschaft auf der deutschen Bühne. (Joseph Sarrazin).—**Burtin, E.** Premiers exercices de lecture et de récitation—**de Chiara, S.,** La "Pietra" di Dante e la "Donna gentile." (H. Buchholtz).—**Sanders, Prof. Dr. Daniel,** Zeitschrift für deutsche Sprache, Erstes und zweites Heft.—Entgegnung. (Dr. Gregor Krek).—*Bibliographischer Anzeiger.*

NUOVA ANTOLOGIA, FASC. IV.—**Morandi, L.,** Lucrezia Romana in Arcadia.—VI. **Cesareo, G. A.,** Il naturalismo nel romanzo spagnuolo.—VIII. **Martini, F.,** La Fisima del Teatro nazionale I.—IX. **Chiarini, G.,** Le donne nei drammi dello Shakespeare e nel poema di Danti.—**Martini, F.,** La fisima del teatro nazionale. (Fine.)—**Cesareo, G. A.,** Rassegna delle letterature straniere (Spagnuola).—X. **Mazzoni, G.,** Sonetti inediti di Monti.—**D'Ovidio, F.,** Rassegna della litteratura italiana.—XI. **Chiarini, G.,** Giacomo Zanella.—XII. **Chiarini, G.,** La poesia non muore.—**Martini, F.,** Rassegna delle letterature straniere. (Francese).—XIII. **Nencioni, E.,** Roma e gli Scrittori inglesi.—XIV. **D'Ovidio, F.,** Madonna Laura.—**Cesareo, G. A.,** Rassegna delle letterature straniere. (Spagnuola).—XV. **D'Ovidio, F.,** Madonna Laura.—**Cesareo, G. A.,** Rassegna delle letterature straniere. (Spagnuola).—XV. **D'Ovidio, F.,** Madonna Laura.—**Chiarini, G.,** Rassegna delle letterature straniere. (Tedesca).

ENGLISCHE STUDIEN VOL. XII, PART II.—**Brandl, A.,** Über einige historische anspielungen in den Chaucer-dichtungen.—**Elze, K.,** Notes on K. Richard II.—**Franz, W.,** Die dialectsprache bei Chas. Dickens.—**Breul, K.,** Das wissenschaftliche studium der neueren sprachen in Cambridge.—**Heymann, W.,** Über die lehre vom bestimmten artikel im Englischen.—*Reviews:*—**Morsbach, Lorenz,** Über den ursprung der nenenglischen schriftsprache (E. Koeppel).—**Einenkel, Eugen,** Streifzüge durch die mittelenglische syntax u. s. w. (Karl D. Bülbring).—**Murray, J. A. H.,** A New English Dictionary, etc. etc. (W. Sattler).—**Reinhardstoettner, Carl von,** Aufsätze und abhandlungen vornehmlich zur litteraturgeschichte (E. Nader).—**Wimmers, C.** und **Wattendorf, L.,** Englische schulgrammatik.—*Miscellen:* **Logemann, W. S.,** Zu den "Indicia monasterialia."—**Leonhard, R.,** Zu Beaumont und Fletcher's Knight of the burning pestle.—**Ackermann, R.,** Notitzen über den englischen unterricht in Bayern.—**Breul, K.,** Zu den schottischen Local Examinations.

MODERN LANGUAGE NOTES.

Baltimore, February, 1889.

THE SIXTH ANNUAL CONVENTION OF THE *MODERN LANGUAGE ASSOCIATION OF AMERICA.*

THE MODERN LANGUAGE ASSOCIATION OF AMERICA, in holding its Sixth Annual Convention on December 26, 27 and 28 at Cincinnati, met for the first time west of the Alleghany mountains. We of the West hope it may not be for the last time, although it is the writer's opinion that this experiment of a western meeting clearly proves it best that the association hold most of its conventions east of the mountains and not south of Baltimore, in that part of the country where the greater portion of its active membership resides. PROFESSORS HART, EGGERS and PALMER had made a special effort to draw out a large attendance and to secure new members by distributing circulars to the teachers of modern languages, not members of the association, in the South, West and Northwest, and in the states adjacent to Ohio on the east. That the attendance from the South and West was not larger, is probably due to the fact, that in so many of the southern and western institutions the instruction in modern languages is combined with that in Latin or Greek, or in some other branch, the modern language being then regarded as the secondary and less important thing. Thus, while the printed list of members in attendance at Cincinnati is about ten larger than that of the Philadelphia meeting, the number of professors and instructors in colleges and universities present was nearly twenty smaller. Yet the sessions were all well attended, the discussions were animated, and the Cincinnati meeting presented the largest and liveliest last session in the history of the Association.

But few members were in the city Christmas evening to accept PROFESSOR J. M. HART'S hospitality in the informal reception at his home. The larger number who were on hand Wednesday were highly pleased with their visits to some of the chief places of interest, the first rank among which must be given to the Museum of Fine Art.

On the evening of Wednesday at College Hall, in the building of the Law School of the University of Cincinnati, occurred the regular preliminary session, when, according to the local press, "the audience was a splendid representation of intelligence and culture." PROFESSOR J. M. HART, the first Vice-President, called the convention to order, and presided in the absence of the President, JAMES RUSSELL LOWELL, from whom a letter was read, of regret at his inability to be present and of congratulation to the Association upon the great progress of its work and its widening influence. The President's letter also placed his office in the hands of the Association, but expressed his unabated interest in its welfare and his readiness to serve again if that seemed best to his fellow members. PROFESSOR HART also read a letter from the Faculty of Vanderbilt University, asking the Association to meet with them next year at Nashville. There were further brought to the notice of the Association invitations from various public institutions of Cincinnati to the free use of their advantages.

Very cordial in spirit and finished in form was then the address of welcome by the President of the University of Cincinnati, EX-GOVERNOR J. D. COX, who sketched briefly the history of modern language instruction in the colleges of the west, and rejoiced that the Association had done and was doing so much to raise to its proper place and to keep there this branch of education. In the address of the evening that followed, on the "Language and Literature of Wales," by REV. E. D. MORRIS, D. D., of Lane Seminary, a subject was treated that had never previously occupied the attention of the Association. After a brief review of early Welsh literature, DR. MORRIS made an eloquent plea for the study of the Welsh language and literature, both past and present. Some of the members afterward, in an appreciative but jocular moment, proposed the reference of this plea to the Phonetic Section.

The second session was called to order by

Vice-PRESIDENT HART at 9.50 Thursday morning, and at once the Secretary, PROFESSOR A. M. ELLIOTT, presented his report. The points of chief interest herein were a proposal to change the mode of printing the *Transactions* to instalments, published quarterly through the year, and to issue the *Proceedings* separately at an early date; the practical suspension of the *Modern Language Series*, because replaced by MODERN LANGUAGE NOTES; the increase of membership to 285; the continued prosperity of the Modern Language Association of Ontario; and the lamented death of PROFESSOR C. P. OTIS, a most earnest fellow-member.

After the reading of his annual report by the Treasurer, DR. H. A. TODD, the Chairman announced the regular committees on nomination of officers, on place of next meeting, and on auditing the treasurer's accounts; and one on the death of PROFESSOR OTIS.

The reading of papers was then begun with one of the most interesting contributions presented, on "The Allegory as employed by Spenser, Bunyan and Swift," by DR. H. E. GREENE of the Cathedral School of St. Paul, Long Island. After outlining the history of the introduction, from without, of simile and allegory into English Literature, DR. GREENE took account, in a rapid summary, of the leading allegorical works in early English Literature; discussed the proper definition of allegory, its advantages and disadvantages; and then combined with an investigation into SPENSER'S use of the allegory and the causes of his ill-success therein, comparisons between SPENSER, BUNYAN and SWIFT. The discussion was opened by PROFESSOR PRIMER (College of Charleston), who advocated a broader comparative study of the growth and spread of the allegory and of the causes of its decline. PROFESSOR M. W. EASTON (University of Penna.) called attention to the important difference between unconscious and artistic expression. DR. GREENE corrected PROFESSOR PRIMER'S evident misapprehension of the scope of his paper, saying that it was in reality a very modest essay in study of SPENSER. The discussion was continued by PROFESSORS HART, SCARBOROUGH and others.

The second paper was by PROFESSOR ADOLPH GERBER, of Earlham College, Indiana, on the "Origin and Development of the Story of Reynard the Fox," essentially a most excellent summing-up of the present state of knowledge as to the rise and the relations of the beast-fables and beast-epics of Western Europe. The discussion, opened by the present writer and continued by PROFESSORS ZDANOWICZ (Vanderbilt University), FORTIER (Tulane University) and GERBER, turned mainly on the possibility of these fables and epics having been influenced by popular beast-stories current in unwritten form among the common people. PROFESSOR GERBER was very positive that they were due solely to the learned activity of monks.

Because of the absence of PROFESSOR J. M. GARNETT of the University of Virginia, who was to have opened the afternoon session with a paper entitled "Notes on Elizabethan Prose," the third paper of the morning was carried over until the afternoon session, which was called to order promptly at 2.30 P. M. by the second Vice-President, PROFESSOR PRIMER. This third paper was then presented by PROFESSOR F. M. PAGE, of the University of the South, on "Italian Poetry and Patriotism at the Beginning of the Nineteenth Century." The period treated extended from 1785 to 1830. The paper gave an excellent review of the works of the chief authors of the time, but failed to produce its full effect because not read audibly enough. DR. T. MCCABE, of the University of Michigan, in opening the discussion, pointed out an inappropriateness in the title of the paper, since PROFESSOR PAGE brought out no necessary connection between the literature and patriotism in Italy at the time. Moreover, while English criticism has always found solidarity of purpose and tendency in Italian literature in the nineteenth century, such unity does not actually exist. Italy was early open to Romanticism and has had in this century a second renaissance. Just on this account, however, is its literature the more valuable. *Tendenz*-literature does not live long. The discussion was continued by PROFESSOR ELLIOTT, who observed, among other things, that FOSCOLO'S influence is still extensively felt in Italy.

Then followed the second paper of the session, by PROFESSOR VON JAGEMANN of Indiana Uni-

versity (presented in abstract), on "The Origin of the Separable Compound Verbs in German." Two views were compared: the earlier one of GRIMM, that the German language originally had only close compounds proper, and that the so-called separable compounds arose from such close compounds by disintegration; the later of PAUL, who sees in the so-called separable compounds not compounds proper, but merely an orthographic peculiarity. PROFESSOR VON JAGEMANN adopted the latter view in substance, and closed with some practical suggestions as to the treatment of these verbs in instruction. For the discussion on this paper, opened by PROFESSOR CALVIN THOMAS of the University of Michigan and continued by PROFESSORS EASTON, TODD, PALMER and PRIMER, we must refer the reader to the *Proceedings*.

The third paper was read by PROFESSOR ZDANOWICZ, of Vanderbilt University, on "The Study of Modern Languages in some of our Secondary Schools." The paper treated especially of the South, and had its chief value in its grouping of the statistics of the subject. It was discussed by PROFESSORS EGGERS, ELLIOTT and GERBER. Of general interest in the discussion was the recommendation as very elementary and very practical, of RAMBEAU'S 'Französische Phonetik' and its accompanying wall-maps. The session closed with a brief paper by PROFESSOR M. W. EASTON, of the University of Pennsylvania, the theme of which was, that in undergraduate work language and literature were to be studied as arts and only in graduate work as sciences.

In the evening, a reception and generous collation in the large dining-room of the Burnet House, was tendered the members of the Association by a number of the leading citizens of Cincinnati. Appropriate toasts were gracefully proposed by SAMUEL F. HUNT, Esq., of the Cincinnati bar, Chairman of the reception Committee, and happily responded to by PRESIDENT COX, DR. C. G. COMEGYS, MR. ALEX. H. MCGUFFEY and CAPT. MONFORT of Cincinnati, and by PROFESSORS HART, ELLIOTT, FORTIER and EGGERS.

At the morning session of Friday, the third Vice-President, PROFESSOR HANS C. G. VON JAGEMANN, had the chair. He first read a telegram from the California State Teachers' Association at Sacramento, presenting the greetings of that body. PROFESSORS FORTIER and WALTER were appointed a committee to reply. The reading of papers was then resumed with a communication on "Dante's Paradiso: Cantos xxiv–xxvi," by PROFESSOR E. L. WALTER of the University of Michigan, who found in the theological examination to which these books are devoted, a review of the best results attainable by discursive reason before it is supplanted by intuition. PROFESSOR ELLIOTT, opening the discussion, was strongly inclined to accept PROFESSOR WALTER'S interpretation of these difficult cantos. The chief objections then occurring to him were the place of the examination and the persons of the examiners. PROFESSOR KARSTEN, in closing the discussion, expressed his pleasure and gratification at the results obtained and presented in the paper.

The next paper, by PROFESSOR SYLVESTER PRIMER, on "The Huguenot Element in Charleston's Pronunciation," was read for the most part in abstract, the only portion given in full being an account of the settlement of the Huguenot refugees in South Carolina and the history of their churches. Discussion on this paper was opened by PROFESSOR FORTIER, to whom it was a stimulus to try the solution of similar problems in Louisiana; and was continued by PROFESSORS ELLIOTT, PRIMER and VON JAGEMANN.

The morning session closed with DR. JULIUS GOEBEL'S paper on "Impersonal Verbs in German." After a brief survey of the opinions of grammarians and philosophers on these troublesome entities, DR. GOEBEL maintained that all impersonals contain a synthesis of subject and predicate and had their origin in personal expressions with, for the most part, mythological personifications as subjects. The paper noted that impersonals are largely found in German lyric poetry since the sixteenth century, and that this feature might be made characteristic in the comparative study of modern poets. The paper was discussed by PROFESSORS SCHILLING and VON JAGEMANN, the latter of whom called attention to the advantage the German language has in possessing a large number of impersonals.

Upon adjournment at 1 P. M., a delegation of the Chamber of Commerce escorted the members present to that body, in session at the time, where brief addresses were made by PROFESSORS FORTIER, EGGERS, PRIMER, TODD and EDDY.

At the opening of the final session Friday afternoon, with PROFESSOR HART presiding, resolutions were presented by PROFESSOR CALVIN THOMAS and unanimously adopted, expressing the thanks of the Association to the authorities, professors and teachers of the University of Cincinnati, for the interest shown in the Convention, to DR. MORRIS, for his paper on "Welsh Literature;" to the local committee for their admirable arrangements, courteous welcome and entertainment; to the Chamber of Commerce, the Queen City Club and Art Museum Directors, and to the public and private organizations which had contributed towards making attendance on the Convention a great pleasure.

The committee on nominations presented the following list of officers for the ensuing year, who were elected.

JAMES RUSSELL LOWELL, President, Harvard University.
A. MARSHALL ELLIOTT, Secretary, Johns Hopkins University.
HENRY ALFRED TODD, Treasurer, Johns Hopkins University.

EXECUTIVE COUNCIL:

THE PRESIDENT,
THE SECRETARY,
THE TREASURER,
} *Ex-Officio.*

FRANKLIN CARTER, Williams College.
W. T. HEWETT, Cornell University.
M. CAREY THOMAS, Bryn Mawr College.

R. E. BLACKWELL, Randolph Macon College.
ROBERT SHARP, Tulane Univ. of Louisiana.
CASIMIR ZDANOWICZ, Vanderbilt University.

J. M. HART, University of Cincinnati.
CALVIN THOMAS, University of Michigan.
H. C. G. VON JAGEMANN, Univ. of Indiana.

PHONETIC SECTION:

President, A. MELVILLE BELL, Washington, D. C.
Secretary, GUSTAF KARSTEN, Univ. of Indiana.

PEDAGOGICAL SECTION:

President, G. STANLEY HALL, Clark Univ.
Secretary, C. E. FAY, Tufts College.

EDITORIAL COMMITTEE:

T. W. HUNT, Princeton College.
P. B. MARCOU, Cambridge, Mass.

The committee on place of next meeting reported in favor of referring the choice of time and place to the Executive Council, and this report was adopted.

On behalf of the committee to memorialize Congress for the repeal of the duty on books, PROFESSOR HART made an oral report which was received and the committee continued. DR. TODD, on behalf of the chairman, PROFESSOR HENRY WOOD (Johns Hopkins University), reported for the committee on the GRIMM Memorial, that owing to the late date at which the Association began to act in this matter the total amount had been raised in Germany before anything could be done here. The committee, on motion, was discharged.

The committee on auditing the Treasurer's accounts reported that they were found to be correct. PROFESSOR GUSTAF KARSTEN, Secretary of the Phonetic Section, presented a written report, showing great activity in the work of the Section in its first year, and arguing well for its future success.

The committee on resolutions commemorative of the death of PROFESSOR OTIS reported through DR. P. B. MARCOU as follows:

Whereas, through the death of PROFESSOR CHARLES POMEROY OTIS the Association has lost a valued member, whose kindliness, scholarship, and single devotion to his work endeared him to all who knew him;

Whereas, he was one of the earliest and most zealous promoters of the Association;

Resolved, that the Modern Language Association of America expresses its deep regret for his loss, and extends its heartfelt sympathy to his bereaved family.

Resolved, that a copy of these resolutions be forwarded to his widow.

PROFESSOR HART read a brief statement that certain of the Ohio Members of the Modern Language Association had taken steps looking to the formation of an Ohio Section, with the special aim of forwarding energetically the interests of modern language study and teaching in that state.

After this the reading of papers was resumed, and DR. H. A. TODD (Johns Hopkins University) presented, on "La Naissence le Chevalier au Cisne, and the Cycle of the Crusade," a portion of the introduction to an edition that is now preparing by him, of an Old French poem treating of the former part of this subject. The paper was discussed by PROFESSOR KARSTEN.

Then followed a paper, presented in abstract by PROFESSOR HUGO SCHILLING of Wittenberg College, on "The Anglo-Saxon House at the Time of Cynewulf." The abstract outlined the history of investigation into this and similar subjects up to the present time, stated the materials to be used, and gave the intended general scope of the paper. An animated discussion ensued, by PROFESSORS PRIMER, KARSTEN, GREENE, SCHILLING, PALMER and HART, to the account of which in the *Proceedings* attention is invited, and especially to PROFESSOR HART'S remarks.

DR. THOMAS MCCABE of Michigan University read the final paper of the Convention—a study of a partially unpublished poetical text of "Le Geste d'Auberi le Bourgoing," the chief value of the poem lying in its vivid picture of a typical baron of the twelfth century. In the discussion by PROFESSORS TODD and KARSTEN, the former emphasized the importance, to university students, of first-hand acquaintance with the early MSS.

Hereupon the Convention adjourned, to meet at the call of the Executive Council.

ARTHUR H. PALMER.

Adelbert College

NOT . . . NOR OR *NOT . . . OR?*

On the line of the Pennsylvania Railroad the traveller reads frequently the sign, "Do not Walk *nor* Trespass on the Railroad." Is this use of *nor* correct, or should the conjunction be *or*?

At first blush the answer to this question seems plain enough: *not . . . nor* is a "double negative," and therefore wrong. But a second consideration leaves us far less sure. *Neither . . . nor* is a "double negative;" yet even the genius of COLERIDGE could not make *neither . . . or* "good English." *Never . . . nor* is a "double negative;" yet it would seem to be nearly universal; as in 'Measure for Measure,' V. 223,—

> "Since which time of five years
> I *never* spake with her, saw her, *nor* heard from her;"

in 'Hebrews' xiii, 5 (Bible of 1611), "I will *never* leave thee, *nor* forsake thee;" and in HAWTHORNE, 'The Marble Faun,' chap. i, "'You must needs confess, Kenyon,' said a dark-eyed young woman, whom her friends called Miriam, 'that you *never* chiselled out of marble, *nor* wrought in clay, a more vivid likeness than this.'" So, *no . . . nor* in 'Enoch Arden,' paragraph 51,—

> "And o'er his countenance
> *No* shadow past, *nor* motion."

What, then, is the truth?

Of course, as a rule in Modern English, "two negatives make an affirmative." The influence of Latin early determined this, helped, perhaps, by such manifestly affirmative collocations as "*not immortal*" (=*mortal*, 'Venus and Adonis,' 196), "*no* bed-room me *deny*" (=*allow* me bed-room, 'A Midsummer Night's Dream,' II. ii. 51), and other such cases. But older English (as is well known by its students) was absolutely innocent of this idea, and held as firmly to the power of added negatives to strengthen the negation as does the street-urchin to-day who tells his chum, "I'll *not* have *nothing* to do with you, *nohow*." In Anglo-Saxon, for example, "the negative particle [*ne*] is prefixed to the verb in every sentence, and is besides prefixed to all the other words in the sentence which admit" the contraction of *ne* with themselves; as, "On *nānum* [*ne* ānum] mẹnn *nyton* [*ne* witon] *nāne* [*ne* āne] āre, They do not show mercy to any man" [SWEET, 'Anglo-Saxon Reader,' page c.]. In CHAUCER, the "gentilesse" of the knight is declared with reiterated negatives,—

> "He *nevere* yit *no* vileinye *ne* sayde
> In al his lyf, unto *no* maner wight,"

"He never yet in all his life said anything rude to any one;" and even SHAKESPEARE knew nothing of the philosophy that finds in rhetorical repetition a mathematical cancellation. Thus, when Portia exclaims, 'The Merchant of Venice,' I. ii. 28, "Is it not hard, Nerissa, that I *cannot* choose one, *nor* refuse *none*?" no one needs the helping grace of an ELLEN TERRY to interpret the question; nor

are Viola's words, spoken in boy's attire, 'Twelfth Night,' III. i. 171, in the least unintelligible,—

> "By innocence I swear, and by my youth,
> I have one heart, one bosom, and one truth,
> And that no woman has; *nor never none*
> Shall mistress be of it, save I alone."

It was the influence of the philosophizing grammarians—men who knew their Latin, indeed, but were only too often as innocent of true English grammar as unborn babes—it was this influence that dragooned our forefathers out of the natural and valuable idiom, and cast modern English in the mould of a language dead by the time our Teutonic ancestors were first moving from their continental habitat towards the island of Britain.[1]

Not . . . nor, then, like *neither . . . nor*, *never . . . nor*, *no . . . nor*, etc., is simply a survival of this older idiom, and as such is justly entitled to a place in modern English, unless, indeed, modern usage has undeniably cast it out, as it has the ordinary double negative. But modern usage in regard to all these collocations, except *neither . . . nor*, is divided; and this division of usage suggests another principle at work in the language, seeking to dispossess the older forms. Thus, while we read in the Second Commandment, "Thou shalt *not* bow down thyself to them, *nor* worship them," and in the Fourth Commandment, "The seventh day is the sabbath of the Lord thy God: in it thou shalt *not* do any work, thou, *nor* thy son, *nor* thy daughter, thy manservant, *nor* thy maidservant, *nor* thy cattle, *nor* thy stranger that is within thy gates," we also read in the Second Commandment, "Thou shalt *not* make unto thee any graven image, *or* any likeness of anything that is in heaven above," and in 'Ruth' i. 16, "Entreat me *not* to leave thee, *or* to return from following after thee." So, TENNYSON, 'Enoch Arden,' para. 19, writes,

> "But throve not in her trade, *not* being bred
> To barter, *nor* compensating the want
> By shrewdness, *neither* capable of lies,
> *Nor* asking overmuch and taking less;"

and, para. 44,

> "But what he fain had seen
> He could *not* see, the kindly human face,
> *Nor* ever hear a kindly voice;"

but in 'In Memoriam,' xxv. 3,

> "*Nor* could I weary, heart *or* limb;"

and, in liv. 1, 2, 3,

> "Oh yet we trust that somehow good
> Will be the final goal of ill,
> That nothing walks with aimless feet;
> That *not* one life shall be destroyed,
> *Or* cast as rubbish to the void,
> When God hath made the pile complete;
> That *not* a worm is cloven in vain;
> That *not* a moth with vain desire
> Is shrivell'd in a fruitless fire,
> *Or* but subserves another's gain."

So, cvii. 2,—

> "The time admits *not* flowers *or* leaves
> To deck the banquet."

Indeed, one finds in TENNYSON the same confusion of *nor* and *or* in negative correlations as exists in the Second Commandment. Thus, in a single canto of the 'In Memoriam,' canto [illegible]., we read,—

> "I climb the hill: from end to end
> Of all the landscape underneath,
> I find *no* place that does not breathe
> Some gracious memory of my friend;
> *No* gray old grange, *or* lonely fold,
> *Or* low morass and whispering reed,
> *Or* simple stile from mead to mead,
> *Or* sheepwalk up the windy wold;
> *Nor* hoary knoll of ash and haw
> That hears the latest linnet trill,
> *Nor* quarry trench'd along the hill
> And haunted by the wrangling daw;
> *Nor* runlet tinkling from the rock,
> *Nor* pastoral rivulet that swerves
> To left and right thro' meadowy curves,
> That feed the mothers of the flock;
> But each has pleased a kindred eye,
> And each reflects a kindlier day;
> And, leaving these, to pass away,
> I think once more he seems to die."

In like manner, HAWTHORNE, master, as he is, of English style, and purist of the purists, knows both of these constructions; though it must be said that he does not seem fond of either. Often he substitutes *neither . . . nor* for the possible *not . . . nor* (*or*); sometimes he omits the conjunction, making the clauses independent, when they might as naturally have been connected. Yet examples are not wanting in his works of both *nor* and *or* after negatives, even of *or* after *never*. Thus, 'The Marble Faun,' chap. xv., "*Not* that individually, *or* in the mass, there appears to be any

[1] Even WICKLIF would seem to have felt this foreign influence. The Bible of 1611 regularly conforms to it; and MILTON (naturally enough, perhaps) falls a victim.

large stock of mutual affection among the brethren of the chisel and the pencil;" but, chap. xviii., "*Not* the Coliseum, *nor* the tombs of the Appian Way, *nor* any other Roman ruin, ..." So, chap. xvi., "*No* study of history, *nor* force of thought, *nor* magic of song, could so vitally assure us that Rome once existed;" but, chap. xxi., "By no means, Signorina; *neither* is it needful *or* desirable." Even *never . . . or* occurs at least once;—chap. xx., "The floor seemed *never* to have been scrubbed *or* swept, and had as little the aspect of sanctity as a kennel."

And so, doubtless, in all our best writers, this discrepancy might be noted. Suffice it to infer from the examples cited that the negative divides with the affirmative construction, especially in the case of *not . . . nor* (*or*), the most unquestionable usage.

It must be confessed, however, that *not . . . nor*, *never . . . nor*, etc., are much more usual than *not . . . or*, etc., and that, if the question between the two constructions were to be decided only by a show of hands, 'Ruth' and the first clause of the Second Commandment, with all their imitators in later times, would be outvoted "by a large majority." We have seen that Anglo-Saxon and Middle English (the English of CHAUCER) even trebled or quadrupled the negative. So does SHAKESPEARE, and so (though in undoubtedly rare instances) does even TENNYSON. Thus, 'Love's Labour's Lost,' v. i. 158,—

> "*Hol.* Via, goodman Dull! thou hast
> spoken no word all this while.
> *Dull. Nor* understood *none*, *neither*."

So, 'In Memoriam,' lxxiii.—

> "I curse *not* nature, *no*, *nor* death."

Indeed, in SHAKESPEARE, SPENSER, the Bible, and, doubtless, other authors, the second negative is sometimes the still stronger word *neither*. Thus, 'Cymbeline,' v. iv. 130—

> "Many dream *not* to find, *neither* deserve;"

'Faëry Queene,' II. i. 54—

> "Him that Witch hath thralled to her will,
> And so transformed from his former skill,
> That me he knew *not*, *nether* his owne ill;"

'Deuteronomy,' xxi. 8:—

> "And the Lord . . . will be with thee, he will *not* fail thee, *neither* forsake thee."[2]

[2] I am not ignorant that *nor* is etymologically the same word as *neither*, and that in these passages *neither* means *nor*, exactly as *nor* means *neither* in the older (and now poetic) *nor . . . nor*; but I suppose that *neither*, which can be an adjective or a substantive pronoun as well as a conjunction, strikes the modern English speaker as a stronger word than *nor*, which can be only a conjunction.

The republic of letters, however, is not an Athenian democracy: it is rather an aristocracy—a rule by the *best* writers and speakers; and these, it need hardly be said, are, other things being equal, on the side of what is preferable. Can anything be alleged, then, that would enable us to decide between the two collocations, anything that ought really to count in settling (if possible) present usage?

The reference to authority (as distinct from usage) is in this case singularly unsatisfactory. The grammarians are silent; the books of Rhetoric equally so.[3]

The only statements at all entitled to attention are made in the two great dictionaries (*Webster*, 1884; *Worcester*, 1883); but these statements, as will be seen, are unfounded in fact. They are substantially to the same effect:—

"NOR. A negative connective or particle, introducing the second member or clause of a negative proposition, following *neither*, or *not*, in the first, as *or* in affirmative propositions follows *either*." This statement, however, as has been abundantly shown, comes very far from the whole truth; and it may be dismissed, accordingly, without ceremony. The question, "*Or* or *nor* after *no*, *not*, *never*?" must still be reckoned among the *res non adjudicatae* of our language, and be tried, not before the lower courts of usage and authority, but before the higher tribunal of fundamental principle.

In some part, as has already been seen, the divided use under consideration has been set up as a result of the conflict between the older law of the double negative and the more recent philosophizing about its necessarily producing an affirmative. Hence, since this philosophizing has so nearly secured full sway in our times, a case in dispute should be decided, one would think, rather in accordance with recent than with more ancient law. CAMPBELL'S well-known canon in favor of a more ancient usage really does not apply here; and the judgment would doubtless have to be in favor of *or* after *not*, *no*, etc., rather than of *nor*.

[3] At least I can find nothing of value.

But this is not all. Grammarians know that, among all the puzzles by which they are confronted, none are more perplexing than constructions that result from a confusion of thought. The "zeugma" of ancient Greek and Latin, such ellipses (if, indeed, they are ellipses) as the Lord Marshall's words in 'Richard II.,' I. iii. 13–14:—

> "Speak truly, on thy knighthood and thy oath,
> *As so* defend thee heaven and thy valour,"

many such *cruces* in literature, defy solution until they are explained as confusions. Let us apply this truth to the question now before us.

The office of the conjunction, as hardly need be said, is a triple one. Oftenest it joins the *members* of a sentence,—"Silver *and* gold have I none;" very often it joins *clauses*,—"He did not enter into his government, however, with much pomp and circumstance, *but* came afoot into Flushing in the midst of winter and foul weather;" less frequently it unites *independent sentences*,—"'I have sent you the books to be signed by her Majesty. I beseech you return them with all haste, for I get no money till they be under seal.' *But* her Majesty would not put them under seal, much to the favorite's discomfiture." In the first case, the negative plainly affects both members, "silver and gold;" and to change *and* to *nor* would be to double the negative. In the second case, on the other hand, *not* influences the sense only of the verb *enter*, leaving *came afoot* unaffected; while, in the third case, *no* affects only *get money* and *not* only *would put*. Hence, were the conjunction in these cases negative, only the clause or the sentence in which the conjunction stands would be negative.

Now, applying all this to the conjunction *nor*—and we doubtless owe the reader an apology for the minuteness with which so simple a subject is treated—we get one case, in which the negative contained in the conjunction should be accepted as affecting the whole proposition, and two others, in which it must evidently be considered as affecting only that part of the whole statement in which the conjunction stands. Thus, by this reasoning, MR. MOTLEY is right, when he says, 'The United Netherlands' ch. v., "Unfortunately, the Antwerpers had *not* always been so vigorous *or* so united in their resistance to Parma." To have written *nor* would have been unnecessarily to repeat the negative. By the same test, he is wrong when, only two pages further on, he writes, "He assured the burgomaster that he was *not* suspected of lightness, *nor* of a wish to delay matters." *Vice versa*, there is no reason for writing *or* in any of the following cases;—"These reasons were certainly conclusive; *nor* is it easy to believe, that . . . it would have been impossible for the patriots to hold out;"

> "Sleep, Death's twin-brother, knows not Death,
> *Nor* can I dream of thee as dead;"

"But the Queen had no ears for these remonstrances, and no disposition to open her coffers. . . . *Nor* were the storms so thoroughly blown over but that there were not daily indications of returning foul weather."

If this view of the case is right, then, the divided uses *not . . . nor* versus *not . . . or*, *never . . . nor* versus *never . . . or*, etc., are the results of confusion; and, since nature abhors excess quite as cordially as she abhors a vacuum, the confusion might as well be remedied. Language constantly prunes away unnecessary growths, or else differentiates them till each form or expression has its own office; and here, one would think, was a chance for its beneficent action. *Nor* must remain between *clauses* and *sentences*; and this, no matter what the character, affirmative or negative, of the first clause or sentence. But between the *members* of a clause or sentence, the verb being negatived, the connecting word should be *or*. Such a differentiation of the connectives would at least add one more refinement to a language already famed for its power of minute expression, while it would also relieve the collocation of that appearance of grammatical impurity which to modern eyes, at least, it necessarily wears.

That the collocation *not . . . or* is sometimes ambiguous, lends no argument to the contrary of this proposal. *Not . . . nor* in the same cases is quite as ambiguous; *neither . . . nor* (about which there is no dispute) alone solving the doubt. Thus "I do *not* wish butter *or* honey" may mean "I wish both butter and honey;" but "I do *not* wish butter *nor* honey" may mean exactly the same thing. "I wish *neither*

butter *nor* honey" alone says "I do not wish either of them." Even "I do *not* wish *either* butter *or* honey" is not necessarily clear.

Or, then, may properly stand after *not* between members of sentences or clauses, when no ambiguity arises; the conjunction between clauses or sentences must be *nor*. The Pennsylvania Railroad warning should be, "Do not Walk *or* Trespass on the Railroad;" a witness might testify, "The prisoner was not walking on the railroad, *nor* had he apparently any intention of doing so;" while the judge might charge the jury, "*Nor* is there any law by which to punish him, if he did walk on the railroad." And this distinction, if once used by the makers of language, the more intelligent classes of the people who use it, will readily be put into practice.

Hence, this paper; which, if it be charged with wasting time on trifles, may fairly reply, "*Humani nihil a me alienum puto.*"

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THE FRENCH HISTORICAL INFINITIVE.—II.

IV. USE OF THE HISTORICAL INFINITIVE IN FRENCH.

We shall see this result of our investigation constantly brought into clearer light as we consider the way in which the historical infinitive is employed in French from the fourteenth century down.

First of all it must be said that, taking the literature as a whole, our infinitive is of rare occurrence. In many authors not a single instance of it can be found. Hardly any cases occur in the fourteenth century. Not one is to be found in FROISSART'S 'Chronique.'

In 'Le Ménagier de Paris' (publié par la Société des bibliophiles françois, Paris 1846) we find, p. 115:

Ceste venue fust tantost publiée, et *fut la renommée de courir* par tout le païs qu'il venait belle vierge extraicte de grant lignage qui devoit estre espouse du Marquis de Saluces.

This case looks like a further development out of the historical infinitive. We shall have occasion to return to it.

The fifteenth century has decidedly more to offer us. PHILIPPE DE COMMINES, indeed, does not once make use of our infinitive, but on the other hand, in the 'Cent Nouvelles nouvelles,' there are nineteen passages where this construction occurs (see p. 13 of the German edition of this thesis*). In all these cases the construction is introduced by *et*, and in one very curious case (B. II, N. 76, p. 180) we have *à* used instead of *de*: Si tost qu'il fut logié le bon chevalier tire son las bien fort, et dist bien hault: Ha! ribault prestre, estes-vous tel? Et bon prestre à soy retirer.

The evidence of the sixteenth century, the period of the Renaissance when the Latin influence was strongest, is very decidedly favorable to our theory. If the historical infinitive had been imported into French as a bit of foreign elegance, we should find it used by the authors who endeavored to deck out their style with foreign additions. I have been unable to find a single case of our infinitive in JOACHIM DU BELLAY, RONSARD, or AMYOT. Nor is there one instance in the whole of MAROT'S works (see ECKERDT, *Archiv für das Studium der neueren Sprachen*, 1861, p. 196). On the other hand, in RABELAIS there are ten passages where the historical infinitive is used—in one of them without *de*. (See German edition, p. 15.) There is no need of showing that RABELAIS, whose hero gives such a drubbing to the "escholier Limosin" for his Latin-French jargon, writes the language of his day, and does not hunt after foreign expressions.

We have now three facts to consider:

1. The existence of two thirteenth century cases of the historical infinitive.

2. Its frequent occurrence during the fifteenth century in the 'Cent Nouvelles nouvelles,' which were certainly not the work of a grammarian or an improver of language; and during the sixteenth century in RABELAIS, of whom the same thing is true.

3. Its complete absence from the works of the language reformers of the sixteenth century.—These three facts taken together force us to the conclusion that we have here an independent development in French itself.

**Der historische Infinitiv im Französischen.* Inaugural Dissertation zur Erlangung der Doctorwürde von der philosophischen Facultät der Friedrich-Wilhelms-Universität zu Berlin. Berlin, Druck von G. Bernstein, 1888. The present articles are an abridgment of the German.

The seventeenth century had a determining influence on the later use of the historical infinitive. Here again it is interesting to note how few authors make use of this expression. It occurs, so far as I know, neither in RACINE, CORNEILLE, BOILEAU, MALHERBE, REGNARD nor LA BRUYÈRE. The famous VAUGELAS, in his 'Remarques sur la langue françoise,' has not a word to say about our infinitive; nay more, in his translation of QUINTUS CURTIUS (Paris, 1659) he translates a series of Latin historical infinitives by the indicative. (B. I, pp. 44 and 45). MÉNAGE, too, in his 'Observations sur la langue françoise,' is silent concerning our infinitive, although it would have been easy for him to mention it either under "Narration historique," p. 457, or under "commencer," p. 424.

MOLIÈRE uses our infinitive once only. In "Festin de Pierre," Acte II, Scène 1, he makes a peasant say: Enfin donc, je n'avons pas plutôt eu gagé, que j'avons vu les deux hommes tout à plain, qui nous faisiant signe de les aller querir; et moi de tirer auparavant les enjeux.—Thus, in the eyes of MOLIÈRE, this expression was doubtless a rather low one, which would hardly be used by people of any education.

On the other hand, at the beginning of the century, our infinitive was still in use among cultivated people, as is clear from the following account of its use by CHARLES MAUPAS in his 'Grammaire et syntaxe françoise' (Blois, 1625): Nous usons aussi de l'infinitif non dependant d'un autre verbe, pour signifier une sudaineté et hastiveté d'action. Nous chargeons brusquement l'ennemi, et luy de reculer et nous de le poursuivre. On s'en sert assez en la langue latine. Nous mettons ordinairement la conjonction Et devant puis la proposition (sic!) De avec un nominatif interposé, ainsi. Il estoit yvre et se laissa tomber, et chacun de rire. P. 325.

PIERRE DE LARIVEZ, who died about 1611, uses the historical infinitive only once: "Le Morfondu," III 3, p. 339.

We now come to LA FONTAINE, whose use of the historical infinitive has had an all-important influence on the destinies of this construction. It occurs in twenty-four passages of the 'Fables' (see German edition, p. 18), and is also frequently to be met with in the 'Contes et Nouvelles.' According to LA FONTAINE's usage, a *de* must always precede the infinitive; the clause is generally connected by an *et*, or by some other conjunction, with what precedes. The subject is in the nominative and can only be understood in cases where it is the same as that of the preceding clause and therefore easy to supply.

During the eighteenth century the historical infinitive seems to have been used very seldom. LITTRÉ has only one case from J. J. ROUSSEAU, and all the French grammars published during this period which I have been able to consult, are silent on this point. Even the celebrated ABBÉ D'OLIVET, in his 'Remarques sur la langue françoise,' says nothing.

If we consider the French of the present century, we find again that as a whole the historical infinitive is seldom used. Every educated Frenchman is of course familiar with it through LA FONTAINE, and yet it scarcely ever occurs in the conversation of cultivated people, and there are many writers who never use it. For instance, I doubt very much whether it can be found in the works of CHÂTEAUBRIAND, VICTOR HUGO, or ALPHONSE DAUDET. (See, however, German edition, p. 27.) Its use at the present day has something stilted and at the same time very nearly trivial about it; and it is avoided by good writers, as it seems to me, because they see no reason why they should employ a somewhat unusual expression, which does not recommend itself by its power to excite the imagination of the reader. It is hardly fitting for solemn or lofty writing, its only sponsor among the classics of the seventeen century being the careless LA FONTAINE. It is found mostly in narrative, to produce a sort of artificial liveliness: Alors les suppositions d'avoir beau jeu: "L'armée du Havre fait une sortie, les Prussiens ont été battus." LUDOVIC HALÉVY, 'L'Invasion,' Paris, 1885.

All this leads to the conclusion that the historical infinitive was one of those obsolescent and popular modes of speech of which LA FONTAINE was especially fond, and that its present use in literature is mainly due to his influence. He saved for literature and in a sense brought back into the world of books

a mode of expression which had hitherto found but very scant acceptance from the learned. For the rest, our infinitive still exists in popular speech, as is shown by a passage in one of GEORGE SAND's letters, in which she reproduces the conversation of a Nohant mason with his fellow workmen: "J'ai jamais tant peiné de ma vie! c'te dame et ce monsieur m'ont fait asseoir sur une chaise; et puis les v'là de causer et de se disputer à chaque air que je leur disais." Correspondance de GEORGE SAND, Lettre cccxxii, B. III, p. 225 (Paris, 1882). Note here *les v'là* instead of *eux*, which we should expect.

V. DEVELOPMENT OF THE HISTORICAL INFINITIVE IN OLD FRENCH.

Having now reached the conclusion that the historical infinitive in French was not borrowed from Latin, but must have developed independently in France, we will now try to show how this development took place. For we may be certain that the historical infinitive did not suddenly make its appearance in the style in which we know it now. We must assume that a construction which differs so much from the ordinary build of propositions cannot have been formed all at once. The saying, *natura non facit saltum*, is certainly true as regards syntax. There must exist preparatory forms, as it were, which more nearly correspond to the usual build of sentences in French, and which lead up to this strange construction, this principal clause without a finite verb.

Let us consider now in what connection the historical infinitive was first applied. In RABELAIS and the 'Cent Nouvelles nouvelles,' it is always used in very animated speech. In both works it is always introduced with *et* or *lors*, and expresses a new action quickly begun. The same may be said of the two cases in Old French. Let us consider a very excited narrator. The events which he describes press so thickly before his consciousness, that he sees them as almost simultaneous, or, at any rate, as a series very closely knit together, and this feeling of his finds some expression in the 'and' which begins each of his principal clauses. Now, just as in a vehement, angry speech which is to urge others to quick action, the speaker resorts finally to a species of exclamation and calls out "to arms!" "to work!" "to horse!" without having any distinct consciousness of the verb which is understood; so in narration, too, a very eager story-teller may resort to the same means in order to reproduce in all its vigor the scene which is now moving before his inner eye. Such a thing, of course, would only very seldom be met with in literature; very few authors absorb themselves sufficiently in their subject for such a mode of expression to occur to them. Besides, in Modern French, regard for grammatical laws would act as an impediment. Still, a few good instances of this phenomenon occur in RABELAIS:—

Lors Oudart se revestir. Loyre et sa femme prendre leurs beaulx acoustremens, Trudon sonner de sa flutte, batre son tabourin, chascun rire, tous se preparer, *et guantçletz en avant.* B. ii, Le quart livre, Chap. xiv, p. 320.—Frere Jan daubba tant et trestant Rouge muzeau, dours et ventre, braz et iambes, teste et tout, à grands coups, de baston, que je le cuydois mort assommé. Puis luy bailla les vingt es-cus. *Et mon villain debout*, aise comme un Roy ou deux. Les autres disaient . . . . B. ii, Le quart livre, Chap. xvi, pp. 328 and 329.— . . . . remede n'y a que d'escamper de hait, je dis plutost que ne sont cuictes asperges. *Et l'Asne au trot, à peds, à bonds, à ruades, au gallot, à petarades.* La bergère, voyant l'Asne desloger dist . . . . B. iii, Le cinquiesme livre, Chap. vii, p. 32. —Puis furent introduits les empoisonnez, elle leur sonna une autre chanson, *et gens de bout.* Puis les aveugles, les sourds. B. iii, Le cinquiesme livre, Chap. xix, p. 73.—A la minuit l'Esclot entroit *et gens debout*: là esmailloient et affiloient leurs rasouers. B. iii, Le cinquiesme livre, Chap. xxvi, p. 104.

Here we have exclamations used in narration, and they certainly produce an impression of very great animation. Could not the historical infinitive have been originally an exclamatory expression, which was used in narration?

DIEZ ('Grammatik,' p. 917) speaks of the use of the infinitive with the conjunction *or* and *de*. Cases occur with *or à*.* This expression does occur in the oldest literature, at

* PROFESSOR TOBLER kindly called my attention to this expression, and so solved the riddle which seemed to me insoluble.

least F. A. WULFF ('De l'emploi de l'infinitif dans les plus anciens textes français.' Lunds Universitets Års-skrift, Tom XI, 1874) does not record a single case. But in the twelfth century we find it repeatedly. For example:

Or au cerchier par toz ces engles!
Si lessomes ester ces gengles!
Qu'ancor est il ceanz, ce cuit.
Chevalier au Lyon, 1127 (Holland).

Or dou secorre, por le cors saint Ligier,
Gaydon, 224.

Or del secore, franche gent et hardie.
Raoul de Cambrai, 2370.

(For further examples, see German edition, pp. 23–24).—This expression seems to be closely connected with another one which has already been discussed by PROF. TOBLER, ('Vermischte Beiträge,' p. 18), namely, *n'i a que de*, followed by the infinitive. The finite verb with *ne que, ne mes que* is here used, as it seems to me, with a sort of intensive meaning. The phrase means: there remains nothing except from such or such an action—this alone remains to be done,—consolation or safety can only come from such or such an action. The same thing is expressed more completely in a previously quoted passage from RABELAIS: *remede n'y a que d'escamper*; only while RABELAIS uses a definite object in the accusative, in the Old French examples this direct object remains indefinite and is not expressed. Now, suppose such expressions as: *or n'i a que de l'aler,—or n'i a que dou bien faire*—in common use, and we can easily see how in a moment of excitement a man might call out to his companions: *or de l'aller, or dou bien faire.* It is the same transition which leads from: *courons aux armes! montons à cheval!* to the simplified, *aux armes! à cheval!* In the hurry of the moment only the most essential part of the sentence is spoken, accent and gesture play their part; there can be no doubt as to the relations of persons or time, and the speaker cannot even be said to have a clear idea of the words suppressed.

The other form of the expression with *or à* is doubtless a similarly abbreviated expression. Now, suppose that in a very vivid narration the narrator has reached a point in his story where some new event suddenly occurs, and where the actors in the story would have been likely to make use of some exclamation with *or de*, or *or à*, and what can be more natural than for the narrator to preserve the same expression, merely adding some designation of the person who is the agent; and will not his story thereby gain in vividness? The conjunction *or*, which seems to be used merely to call the attention of those addressed, as in the Modern French *or ça*, is out of place in closely knit narration, and is replaced by a connecting *lors* or *et*. Where a knight leading his comrades into the fray would have called out: "*Or du battre*," the narrator says: *Et chevalier du battre.* It is exactly the same process which we have in RABELAIS where he uses in narration: *et guantelez en avant.*

This, then, is what we should propose as an explanation of the development of the historical infinitive in French. It seems probable that it was developed in Latin by a similar process, although the proof is more difficult, owing to its early appearance in Latin. F. WULFF, it is true, gives one case (VALERIUS FLACCUS iii, 412) in which the infinitive is used as an imperative in exhortation. *Tu socios adhibere sacris.* But this solitary case appears so late that it looks more like an imitation of the Greek. Still it is *a priori* likely that before the case-ending of the infinitive had lost its force, the infinitive was employed in exclamations and exhortations, and that the historical infinitive was a later development from this imperative infinitive. This probability is considerably strengthened when we consider the use of the dative infinitive as an imperative in Sanskrit. (See WHITNEY'S 'Sanskrit Grammar,' § 982 d.)

We have seen above that in one of the cases taken from the Old French—*et cil du grater*—the historical infinitive was still joined with the article. But as the *or de . . . or à . . .* expression disappears already in Middle French, the original meaning of the phrase was very soon forgotton, and, as the noun infinitive came to be used less and less, the article was soon omitted, and we find it only in this one Old French example. Usage seems to have hesitated for some time between *et . . . de . .* and *et . . à . .* as the example with *et . . . à . .* in the 'Cent Nouvelles nouvelles' would lead us to conclude. On the other hand, the passage quoted above from the 'Ménagier de Paris' shows us an attempt to add a finite verb to the expression, which would indicate that the original meaning had already been forgotten in the fourteenth century. In one place, RABELAIS goes so far as to omit the *de*. But all these variations have been lost, and only the expression with *de* and the infinitive, as it is used by LA FONTAINE, has remained.

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MOHAMED IN DER ANSCHAUUNG DES MITTELALTERS.—II.

Es muss nun die Frage gestellt werden, wie weit man denn überhaupt im Mittelalter mit MOHAMED und dem Islam bekannt war. Ein grosses litterarisches Ereigniss muss hier gleich verzeichnet werden: die Übersetzung des Korans in das Lateinische.

Über die Veranlassung und die Entstehung dieser Übersetzung giebt folgender in der Basel 1543 von BIBLIANDER besorgten Ausgabe dieses lateinischen Koran p. 1 ff. abgedruckte Brief Auskunft.

Epistola Domini Petri Abbatis ad Dominum Bernhardum Clarevallis Abbatem, de translatione sua, qua fecit transferri ex Arabico in Latinum sectam sive haeresim Saracenorum.

Singulari veneratione colendo, totis charitatis brachiis amplectando individuo cordis nostri hospiti, Domino Bernhardo Claraevallis abbati, frater Petrus humilis Cluniacensis abbas salutem ad quam suspirat aeternam. Mitto vobis charissime novam translationem nostram, contra pessimum nequam Machumet haeresim disputantem. Aude nuper dum in Hispaniis morarer, meo studio de Arabica versa est in latinam. Feci autem eam translationem a perito utriusque linguae vivo magistro P. Toletano. Sed quia lingua latina non ei adeo familiaris vel nota erat, ut Arabica, dedi eo coadjutorem doctum virum, dilectum filium et fratrem P. notarium nostrum, reverentiae vestrae ut extimo, bene cognitum. Qui verba Latina impolite vel confuse plaerumque ab eo prolata poliens et ordinans, epistolam, imo libellum multis, ut credo, propter ignotarum rerum notitiam perutilem futurum perfecit. Sed et totam impiam sectam, vitamque nefarii hominis, ac legem quam Alchoran, id est, collectaneum praeceptorum appellavit, sibique ab angelo Gabriele de coelo allatam miserrimis hominibus persuasit, nihilominus produxi, interpretantibus scilicet viris utriusque linguae peritis, ROBERTO RETENENSI de Anglia, qui nunc Papilonensis ecclesiae archidiaconus est: HERMANNO quoque Dalmata, literati ingenii scholastico. Quos in Hispania circa Hiberum astrologicae arti studentes inveni, eosque ad haec faciendum multo precio conduxi. Fuit autem in hoc opere intentia mea, ut morem illum patrum sequerer, quo nullam unquam suorum temporum vel levissimam, ut sic dicam, haeresim, silendo praeterierunt, quin ei totis fidei viribus resisterent, et scriptis atque disputationibus esse detestandam ac damnabilem demonstrarent. Hoc ego de hoc praecipuo errore errorum, de hac fece universarum heresum, in quam omnium diabolicarum sectarum, quae ab ipso Salvatoris adventu ortae sunt, reliquiae confluxerunt, facere volui.

Hierauf folgt eine für unsere Fragen gleichfalls wichtige "*Summula brevis contra haereses et sectam diabolicae fraudis Saracenorum, sive Ismahelitarum.*"

Wir heben davon die folgenden Sätze heraus (a. a. O., p. 3):—

De quo (sc. MOHAMED) quis fuerit, et quid docuerit, propter eos qui librum istum lecturi sunt, ut scilicet quod legerint, melius intelligant, et quam detestabilis tam vita quam doctrina ipsius extiterint, sciant dicendum videtur. Putant etiam quidam hunc Nicolaum illum, unum ex septem diaconibus primis extitisse, et Nicolaitarum ab eo dictorum sectam, quae et in Apocalypsi Ioannis arguitur, hanc modernorum Saracenorum legem existere. Somniant et alii alios, et sicut lectionis incuriosi et rerum gestarum ignari, sicut et in aliis casibus, falsa quaelibet opinantur. Fuit autem iste, sicut etiam *Chronica ab Anastasio Romanae Ecclesiae bibliothecario de Graeco in Latinum translata* apertissime narrat, tempore imperatoris Heraclii, paulo post tempora magni et primi Gregorii Romani pontificis, ante annos quingentos fere et quinquaginta, Arabis natione, uilis genere, antiquae, primum idololatriae cultor, sicut et alii Arabes tunc adhuc erant, ineruditus, nullarum pene literarum. Strenuus in saecularibus, et calliditate multa de ignobili et egeno in divitem et famosum provectus. Hic paulatim crescendo, et contiguos quosque ac maxime sanguinis propinquos insidiis, rapinis, incursionibus frequenter insistendo: quos poterat publice occidendo, terrorem sui auxit. Et saepe in congressionibus factus superior, ad regnum suae gentis adspirare coepit. Cumque universis pari modo resistentibus, eiusque ignobilitatem contemnentibus, videret se hac via non posse consequi quod sperabat: quia vi gladii non potuit, religionis velamine, et divinae prophetae nomine rex fieri attentavit. Et quia inter barbaros barbarus, inter idololatras et ipse idololatra habitabat, atque inter illos, quos utpote prae cunctis gentibus tam divinae quam humanae legis expertes et ignaros, faciles ad seducendum esse noverat, conceptae iniquitati dare operam coepit. Et quoniam prophetas Dei magnos fuisse homines audierat, prophetam eius se esse dicens, ut aliquid boni simularet, ex parte illos ab idololatria, non tamen ad Deum unum, sed ad suae quam parturire jam coeperat, haeresis fallaciam, traducere conabatur. Cum interim judicio illius, qui terribilis in consiliis dicitur super filios hominum, et qui miseretur cui vult, et quem vult indurat, dedit Satan successum errori, et Sergium monachum haeretici Nestorii sectatorem ab Ecclesia expulsum ad partes

illas Arabiae transmisit, et monachum hereticum pseudoprophetae conjunxit. Itaque Sergius coniunctus MACHUMET, quod ei deorat, supplevit, et scripturas sacras tam veteris testamenti quam novi secundum magistri sui Nestorii intellectum, qui salvatorem nostrum Deum esse negabat, partim prout sibi visum est, ei exponens, simulque apocryphorum fabulis eum plenissime imbuens, Christianum Nestorianum effecit.

Dieser Bericht zeigt mit grösster Deutlichkeit, dass er auf byzantinische Quellen sich stützt. Die Verwechselung von Mohamedanern und Nestorianern weist schon darauf hin, die Hinweisung auf Kaiser Heraclius, die Erwähnung eines "pseudomonachus Sergius," in dem wir später eine in der byzantinischen Geschichte recht bekannte Persönlichkeit wiederfinden werden, sind Umstände, die *die Annahme arabischer Quellen vollständig ausschliessen.*

Es wird im Texte die *Chronica* des *Anastasius bibliothecarius* erwähnt. Dieser ca. 886 gestorbene Chronist compilirte sein Geschichtswerk, das man 'Historia ecclesiastica' oder 'Chronographia tripartita' benannte, aus den byzantinischen Autoren Syncellus, Nicephorus und Theophanes. Wie er diese seine Quellen benutzte, und ob nicht, was ich vermuthe, noch anderes Material benutzt ist, ist eine noch ungelöste Frage. Wir wollen zunächst die Stelle des Anastasius, die hier in Betracht kommt, ins Auge fassen. Vgl. MIGNE, 'Patrol. gr.' vol. 108, p. 1318–20.

Anno vero imperii Heraclii xxi Iohannes papa romanus habetur, hoc etiam anno MUAMED Saracenorum (qui et Arabum) princeps et pseudopropheta, moritur, promoto Abubacharo cognato suo ad principatum suum. Ipsoque tempore venit auditio ejus, et omnes extimuerunt. At vero decepti Hebraei, in principio adventus ejus, aestimaverunt esse illum qui ab eis expectatur Christus: ita ut quidam [eorum] qui intendebant ei, accederent ad ipsum, et eius religionem susciperent; Mosis inspectoris Dei dimissa. . . . . Cum autem inops et orphanus praedictus esset MOAMET visum est sibi ad quandam introire mulierem locupletem et cognatam suam, nomine Chadigam, mercenarius, ad negotiandum cum camelis apud Aegyptum et Palaestinam. paulatim autem fiducia penes ipsam percepta mulierem que vidua erat, accepit eam uxorem, et habuit camelos illius atque substantiam. cumque veniret in Palaestinam, conversabatur cum Iudaeis et Christianis: capiebat autem ab eis quasdam scripturas. Porro habebat passionem epilepsiae. quo comperto, huius coniux oppido tristabatur; utpote nobilis, et quae se huiusmodi copularit, egeno scilicet et epileptico. procurat vero ipse placare illam taliter, dicens, Qui visionem quandam angeli Gabrielis dicti contemplor; et non ferens huius aspectum, mente deficio et cado, ipsa vero cum haberet et alterum quendam propter infidelitatem ibidem exsulem habitantem amicum suum, indicavit ei omnia, et nomen angeli, at ille volens eam reddere certam, dixit ei, Veritatem locutus est; etenim ipse angelus mittitur ad cunctos Prophetas. *Ipsa ergo prima, suscepto pseudomonachi verbo*[1] *credidit ei*, et praedicavit id aliis mulieribus cum tribulibus suis, prophetam eum esse: et taliter ex feminis fama venit ad vivos: primo dumtaxat ad Abubacharum, quem et successorem dimisit: et tenuit haeresis eius partes Aethribi: postremo per bellum. nam primum quidem occulte, annis decem; et bello similiter decem, et manifeste novem. Docuit autem auditores suos, quod qui occidit inimicum, vel ab inimico occiditur, in paradisum ingrediatur. Paradisum vero carnalis cibi ac potus et commixtionis mulierum perhibebat: fluviumque vini ac mellis ac lactis, et feminarum non praesentium, sed aliarum: et mixturam multorum annorum futuram, et affluentem voluptatem.

Es bedarf nicht besonderer Beweisführung, dass wir die alleinige Quelle der Mohamedbiographie des Abtes von Cluny nicht vor uns haben, andererseits aber muss es jedem Leser aufgefallen sein, dass der erste (grössere) Theil des altfranzösischen Gedichtes, (beziehungsweise seiner Vorlage bei DU MÉRIL) die grösste Ähnlichkeit mit dieser eben vorgeführten Version zeigt, so dass wir auf eine Abhängigkeit davon um so eher schliessen können, als die anderen Züge besagten Romanes und seiner Vorlage sich aus einer anderen Quelle belegen lassen, die in ganz auffallender Weise für Ergänzung des Berichtes bei Anastasius passt. Vincentius Bellovacensis nämlich bringt in seinem 'Speculum historiale,' lib. xxiii, cap. 39 ff. eine ziemlich bunt *compilirte* Abhandlung über MOHAMED.

1 In dem griechischen Original, dass ich nicht herzusetzen brauche, da es nicht vom lateinischen Texte verschieden ist, heisst die hervorgehobene Stelle: *Αὕτη δὲ πρώτη δεξαμένη τὸν λόγον τοῦ ψευδαββᾶ, ἐπίστευσεν αὐτῷ . . .* Nach *ψευδαββᾶ* setzen einige Hss. die Worte: *ὀνόματι Σέργιον κακόδοξον.* IAC. GOAR (vgl. MIGNE, 'Patrol. Graeca,' 108, p. 686) sagt dazu: "Locum porro hunc mendosum ita interpolo: *αὐτὴ δὲ πρώτη δεξαμένη τὸν λόγον τινὸς ψευδαββᾶ ὀνόματι Σεργίου κακοδόξου συμψευδομαρτυροῦ δι' αἰσχροκέρδειαν.*"

Er beginnt mit einer Erzählung, die nahezu wörtlich dem Anastasius entnommen ist und lässt dann folgen (cap. 40):—

Fertur autem esse libellum in partibus transmarinis de machometh fallaciis. In quo legitur quod ipse volens sibi conciliare animos populi arabum, dicebat se esse prophetam ad eorum salutem divinitus missum, ut videlicet legem iudeis et christianis quae nimirum rigida nimis ac severa esset, iniciorum praeceptorum promulgatione temperarent. et ut eiusdem missioni ad instar moysi prodigia quaedam viderentur attestari, populum assignata die convocavit ad certum locum quasi legem divinitus missam in signis et prodigiis accepturum. Tunc eo sermocinante ad populum columbaque in vicino erat: ad hoc ipsum fallaciter super humerum ejus advolans stetit, et in ejus aure juxta morem solitum grana in ibi reposita comedens quasi verba legis ei suggerere simulavit. Taurus etiam similiter ad hoc ipsum consuetudine quadam edoctus: ut de manu ejus pabulum acciperet, ad vocem ejus coram populo venit, et quasi legis nove mandata celitus missa, que ipse cornibus eius alligaverat, detulit. Sed et piterias lacte ac melle plenas quas ipse in certis locis terrae latenter infoderat: quasi per divinam revelationem ibi effodi fecit: et populo velut in signum abundantiae futurae quam per eiusdem legis observantia idem populus mereri juberet: ostendit. Sicque quasi miraculis et magnalibus divinis congratulantes et acclamantes seduxit, atque ad legem suam quasi divinam recipiendam pertinaciter animavit.

Die Frage, wo Vincentius dies abgeschrieben hat, muss vorläufig noch eine offene bleiben.—Für einen wichtigen Zug des Romanes—der sich auch im Gedichte von HILDEBERT fand—fehlt hier noch der Quellennachweis. Gemeint ist die Erzählung vom schwebenden Sarge, den nur magnetische Kraft hält. Leider können wir hier nur auf eine abseits liegende Spur hindeuten. Schon dem Oxforder Orientalisten GAGNIER (vgl. dessen Ausg. der 'Vita Moh. von Abulfeda,' Oxoniae 1723) machte diese auch in unseren Tagen nicht erloschene Sage viel Kopfzerbrechen. Im 'Itinerarium Johannis de Heese,' 1389 oder 1489 verfasst—ich erblicke in demselben lediglich eine Zusammenstellung älterer Sagen, die *Reise* hat nie stattgefunden—steht folgende Stelle (vgl. den Abdruck bei OPPERT, 'Der Presbyter Johannes,' p. 190):—

Completis igitur secundis vesperis presbyter Joannis et alii prelati ponunt corpus apostoli (sc. Thomae) ad locum suum ad magnam preciosissimam capsam factam de auro et lapidibus preciosis ad fortissimam turrim retro ecclesiam in pulcro coro ubi *pendet* cum capsa in quattuor cathenis aureis satis alte quo facto clauditur turris fortissimis ceris et vectibus, nec aperitur nisi elapso anno in vigilia sancti Thomae. Ante capsam istam sunt duodecim lampades quae nunquam incenduntur nec extinguuntur, nec etiam diminuuntur ut dicitur.

Vergl. noch zu Letzterem folgende Stelle aus dem Schlusse des französischen Romans:

Tous jors i durent en ardant
Doi cerge de vertu molt grant
. . . . . .
. . . . . .
Avoec i ont mis li Escler
Une lampe de cristal cler;
Devant la tombe Mahon pent;
Il n'a riens dedens, et si rent
Tel clarte k'il sanle qu'ele art;
Elle i fu assise par art . . .

Ich halte es für undenkbar, dass die Beschreibung des Grabes des Apostel Thomas erst der in den Mohamed-Dichtungen enthaltenen Schilderung nachgebildet sei. Es stellt zweifellos der an Ketten hängende Sarg die primitivere Anschauung dar.[2]

Wo liegt nun aber die Quelle zur Hildebertischen Dichtung? Wenn wir die byzantinischen Geschichtsschreiber durchblättern, so kommen wir nur noch auf *einen* Bericht, der sagenhaft und dabei etwas originell ist, es ist der Bericht des ZONARAS. (Vgl. 'Zonarae annales,' Venetiis 1729, lib. xiv, cap. 17). Die Stelle folge wörtlich:—

Σεργίου δὲ τοῦ τὸν θρόνον ἔχοντος Κωνσταντινουπόλεως τὴν ζωὴν καταστρέψαντος, Πύῤῥος αὐτὸν διεδέξατο, τὰ αὐτὰ ἐκείνῳ δοξάζων, καὶ τὰ Σεβήρου καὶ Κύρου σέβων τε καὶ κυρῶν. Ὑποστρέφοντι δὲ τῷ βασιλεῖ τούτῳ ἐκ Περσίδος τροπαιοφόρῳ, πρόσειδι Μωάμεθ ὁ τῶν Σαρακηνῶν φύλαρχος, οὐκ ἐκ γένους τὸ φυλαρχεῖν κληρωσάμενος (τῶν γὰρ ἀδήμων ἐτύγχανεν ὤν) ἀλλὰ πονηρίᾳ τοῦτο κτησάμενος. Πένης γὰρ ὢν παρά τινι γυναικὶ ὁμοφύλῳ πλουσίᾳ χήρᾳ ἐθήτευεν, ἣν ἔγημε, γοητείαις ὑπαγαγὼν εἰς ἔρωτα ἑαυτοῦ. Ἐπιληψίας δὲ νοσήματι συνεχόμενος, καὶ κατὰ καιροὺς αὐτῷ τοῦ πάθους προσβάλλοντος, πίπτων καὶ τῶν φρενῶν ἐξιστάμενος, ἀθυμίας αἴτιος τῇ ἑαυτοῦ κυρίᾳ καὶ γαμετῇ καὶ αἰσχύνης ἐγίνετο. Ὁ δὲ αὐτός τε πονηρὸς ὤν, καὶ τινι δὲ μοναχῷ πονηροτέρῳ ἑαυτοῦ ἐντετυχηκὼς, διὰ κακοπιστίαν

2 Bei Laonicus Chalcocondyles ist auch vom hängenden Sarge MOHAMEDS die Rede (vgl. 'Historia rerum in Oriente gestarum,' Francof. 1582, fol. 238):—Sepulchrum quoque preciosum in honorem Muhmetis adornans, ibi manebat . . . . . Sepulchrum ejus compertum habeo extructum esse ex lapidibus preciosissimis, *et sublime pendere in preciosissimo templo.*—Der griechische Text ist mir augenblicklich nicht zur Hand.—Nach noch anderen Stellen zu urtheilen, die DU MÉRIL a. a. O., 414 und ZIOLECKI a. a. O., p. xix und xx bringen, muss es sich hier um ein uralter Sagenmotiv handeln.

φυγαδευθέντι τῆς Βυζαντίδος, καὶ παρ αὐτοῦ διδαχθεὶς, ἔλεγε τῇ γυναικὶ τον Γαβριὴλ τὸν ἀρχάγγελον οὐρανόθεν αὐτῷ φοιτῶντα, θεῖά τινα μυεῖν καὶ ἀπόῤῥητα μὴ φέρειν δὲ τὴν τούτον θέαν, καὶ διὰ τοῦτο ἱλιχγιᾶν καὶ φόβῳ συνέχεσθαι καὶ πρὸς γῆν κατακλίνεσθαι. Ταῦτα δ'εἶχεν αὐτῷ συμμαρτυροῦντα καὶ τὸν μοναχὸν ἐκεῖνον τὸν δόλιον, καὶ τῇ γυναικὶ λέγοντα ὅτι ὡς ἀληθῶς πασι τοῖς προφήταις οὗτος ὁ Γαβριὴλ ἐπιπέμπεται. Ἐντεῦθεν ἡ γυνὴ ἀποσκευαξομένη τὸ ὄνειδος, ἐγκαυχωμένη δὲ μᾶλλον ὡς συνοικοῦσα πφοφήτῃ, τὸν λόγον τοῦτον εἰς τὰς λοιπὰς γυναῖκας προηνεγκε, καὶ οὕτως ὄνομα προφήτου παφὰ τοῖς ὁμοφύλοις ὁ μυσαρὸς ἐκεῖνος ἐκτήσατο.

Wir glauben diese Version dem lateinischen Gedichte des HILDEBERT als Hauptquelle unterlegen zu müssen, weil hier der falsche Mönch der Urheber der Sache ist. Den Namen *Sergius* hat er von dem Patriarchen Sergios bekommen, der wegen willkürlicher Dogmenänderung als Ketzer angesehen wurde. Das stete gemeinschaftliche Vorkommen des Mönches, der mit dem Einsiedler identisch ist, bei dem sich nach den arabischen Berichten M. in seiner Jugend Rath holt über seine Zukunft, und des ketzerischen Patriarchen an derselben Stelle in den Chroniken mag beide zu einer Person verschmolzen haben. Chronologisch würde sich gar kein Bedenken dagegen erheben lassen, diesen griechischen Bericht als Quelle zu HILDEBERTS Dichtung hinzustellen, denn ZONARAS lebte bis 1118. Auch der Inhalt erheischt es. Wie bei HILDEBERT ist der falsche Mönch der Urheber alles Unheils. ZONARAS' Bericht geht—wie man ohne Schwierigkeit behaupten kann—auf den des Theophanes zurück, wo der falsche Mönch noch keine besondere Rolle spielt, also hat sich schon auf byzantinischem Boden die Sage in zwei Versionen differenzirt.

Die Züge, die in den byzantinischer Sage am ehesten auffallen, sind sicherlich erfunden, war ja doch das Gerücht von dem neuen Religionsstifter gewiss erst mündlich nach Byzanz gebracht!—Für die Epilepsie MOHAMEDS findet man in den arabischen Berichten keinen Beleg; interessant ist aber, dass SPRENGER in seinem 'Leben Mohameds' diese Krankheit beim Propheten annimmt.

Noch weiter als an den besprochenen Stellen ist die Sage von MOHAMED in dem Buche 'Secreta Fidelium Crucis' des Venetianers MARIN SANUDO, das derselbe 1306–1321 abfasste, entwickelt. Hier haben wir die Sage ziemlich genau in der Form, wie sie dann später sich befestigt hat und bis zu uns überliefert wurde. Sein Bericht schliesst sich ziemlich an die Geschichte an, nennt z. B. die Namen ganz richtig, lässt aber auch den M. durch den Nestorianer Sergius bekehrt sein und lässt M. mit Hülfe der abgerichteten Thiere Wunder vollbringen. Von dem hängenden Sarge wird Nichts erwähnt.—Die Hauptzüge und die Entwickelung der Legende stehen somit fest, über weitere Verbreitung und Ausschmückung derselben liesse sich noch Vieles sagen. Zweierlei sei erwähnt.

In der afr. Epik, namentlich im Rolandsliede, haben die Saracenen drei Götter: Apollon, Mahom und Tervagant. Dies ist ein Gegenbild zur christlichen Dreieinigkeitslehre. Dass M. als Gott verehrt wird, sagen viele Historiker, namentlich französische des dreizehnten und vierzehnten Jahrhunderts. Zwei heidnische Götter stellte man ihm zur Seite, da man ja zwischen den ausserchristlichen Religionen keine Unterschiede machte. Apollon oder Apollin mag ein Name sein, der von den zahlreichen kleinen Apollo-Statuen her, die es im früheren Mittelalter noch gegeben haben muss, populär wurde. Tervagant ist ein Dämon, den PRUDENTIUS z. B. in seinen Hymnen nennt. Ferner sei erwähnt, dass MOHAMED in einer ungedruckten Episode des 'Renart le Contrefait' als Kardinal vorkommt, der Papst werden will. Nach Einblick in die byzantinischen Berichte kann uns dieser neue Zug nicht mehr seltsam erscheinen, da ja Sergios selber fast schon ein Kardinal ist.

Es bleibt uns noch übrig, an der Einleitung zur Ausgabe von ZIOLECKI noch etwas zu verbessern. Daselbst heisst es pag. xxvi:—

"E. DU MÉRIL kennt ebenfalls die Kardinalsfabel, die *er* [von *mir* hervorgehoben] in einer Anm. a. a. O., verleitet durch Benvenuto da Imola's Commentar zu Dante und Noudé's [soll heissen NAUDÉ'S] 'Jugement de tout ce

qui a esté imprimé contre le cardinal Mazarin,' p. 30, für bare Münze zu halten scheint, was aus *seinen* [DU MÉRIL'S!] Worten: Il faudra pareillement advouer que le faux prophète Mahomet a esté cardinal, puisque Ben. da Im. le dit expressément [müsste fortfahren "en ses commentaires sur Dante"] hervorgeht.—Schreibt denn der gelehrte DU MÉRIL in der Sprache des sechszehnten Jahrhunderts? *Advouer* und *esté* konnte man höchstens noch im siebenzehten Jahrhundert schreiben. Diese Stelle *citirt* DU MÉRIL aus NAUDÉ! Letzterer konnte eher die Fabeln über MOHAMED für wahr halten, als der gelehrte Archaeologe!

Auch an einer zweiten Stelle hat ZIOLECKI den DU MÉRIL falsch verstanden. Er erwähnt den Bokhari, der 7225 Legenden von M. gesammelt haben soll. Da müssten die Orientalen eine übermenschliche Phantasie haben! Es sind dies nur Traditionen, d. h. Aussprüche über MOHAMED, die wohl alle wahr sind. DU M.'s Ausdruck *traditions* giebt die Sache richtig wieder. Mir liegt zufällig der Text dieses herrlichen alten Denkmals vor, den KREHL herausgegeben hat.

Die *späteste* Fassung der Legende von M. enthält eine Münchner Hs., Cod. gall. 622, 'Histoire de Mahomet.' Cod. chart. xvii. saec. 168 et 217 fol. in 2°. Es hätte meine Arbeit zusehr verlängert, wenn ich sie auch noch analysirt hätte.

RICHARD OTTO.

Munich.

THE FRENCH LITERATURE OF LOUISIANA in 1887 and 1888.—I.

In the eighteenth century the French nation possessed in America an immense territory, Canada and Louisiana. The wretched government of Louis XV soon deprived the mother country of her faithful colonies, but although severed politically from their European brothers, the colonists remained bound to them by the strongest of all ties, a common language. That the French tongue has maintained its own ground in Canada, and has been gradually encroaching on the English, that it has a literature of merit, are well known facts. In Louisiana, there is also a native French literature, and one can see, by referring to my paper in the 'TRANSACTIONS' of the MODERN LANGUAGE ASSOCIATION OF AMERICA for 1886, the names of many authors in all branches of literature. These works, written in French in an American State by men who are good citizens of the United States, and who are all bilingual, is certainly an interesting fact in the history of literature. Considering that our Louisiana authors know that in writing in French they have but little chance of being read outside of their State, their patriotic and disinterested devotion to the language of their ancestors is certainly remarkable and most praiseworthy. The French literature of Louisiana is therefore interesting and important, not only from a literary point of view, but also historically, as it gives a correct idea of the characteristics of the descendants of the old colonists, known under the name of the Creoles of Louisiana.

The aim of this paper is to show that our native literature is progressing, and to give a brief sketch of the works published in 1887 and 1888.

It is a strange fact that the only magazine published in Louisiana is in the French language. All our English magazines have gradually disappeared; the *Comptes-Rendus de l'Athénée Louisianais* have alone survived. It is now thirteen years that they have appeared regularly every two months, and according to all indications they will appear for many years to come. It is in the *Comptes-Rendus* that we must look for many works of our literature. The volume for 1887 comprises about two hundred octavo pages; the articles are quite varied and are all written with care. The contributions of DR. ALFRED MERCIER are the most valuable; there is always to be found something original in the works of the secretary of "l'Athénée." His article on the mental condition of Hamlet, although it comprises but a few pages, is an excellent psychological criticism. DR. MERCIER'S poems are graceful and harmonious. 'Tawanta' is the story of an Indian girl near the Niagara Falls who is abandoned by her lover for a pale-face rival. The Indian is sleeping in his canoe tied to a tree not far from the dreadful cataract. Tawanta sees him, she cuts the string, the canoe drifts into the rapid current, and the

unfaithful lover awakes to die in the frightful abyss. Here are a few graphic verses:

> "La pirogue s'éloigne, elle glisse sans bruit,
> Et d'abord l'Indien ne sent pas qu'elle fuit.
> Elle entre tout à coup dans ces courants rapides,
> Où le flot se hérisse en crinières liquides.
> Et là plus de salut! on vole comme un trait,
> On arrive, on bondit, on tombe, on disparaît."

'Camma' and 'la Sirène,' by MR. G. DAUSSIN, are two historical episodes related very skilfully as romances. 'Camma' evinces a thorough knowledge of the history of the Gauls of Galatia and of their wars with the Parthians. The heroism of the priestess of Diana is well described and touching: she marries her husband's murderer, but it is in order to be able to present to him the poisoned cup. She will drink from it first, but what matters it to her? she will be united again in death to her Sinat. MR. DAUSSIN is one of our most promising writers.

MR. B. ROUEN'S 'Rayon de Soleil' is a charming little story, of which the plot is very pleasing by its simplicity: An old man who has lost his wife becomes hypochondriac and does not want to see any longer the light of the sun. He sends for a carpenter to fasten the windows of his room. The young man is received in the house by the daughter of the old man. The work is done, but a few days later the carpenter is again called, for the window is again open. The same thing happens several times, and the carpenter is always received by the young girl. He soon falls in love with her and marries her after the death of the father. He then learns from his wife that it was she who was letting into the sick man's room the beam of light that was to brighten her own life.

DR. G. DEVRON has devoted much time to the study of the curious points in the history of Louisiana. In one of his communications to "l'Athénée" he gives some interesting details about the last of the Montezumas. His Excellency Señor Don Alfonso de Montezuma committed suicide by cutting his throat. He died at New Orleans, on October 22, 1836. His death was caused by disappointment in love. PRESCOTT, quoted by DR. DEVRON, says in a note of Book V, Chapter ii, of his 'History of the Conquest of Mexico,' that the Count of Montezuma shot himself with a pistol and died at the age of at least seventy years. CARBAJAL ESPINOSA, author of a 'History of Mexico,' goes further than PRESCOTT, and says that Montezuma killed himself on account of a love trouble, *á pesar de que contaba entónces mas de setenta ú ochenta años de edad.* (Chapter vii, p. 388.) These assertions of PRESCOTT and ESPINOSA threw a kind of ridicule on the death of the last direct descendant of the Emperor of the Aztecs, and we are grateful to DR. DEVRON for having proved that when the Count killed himself through disappointment in love, he was not seventy or eighty years old, but only fifty-two. DR. DEVRON obtained from the curate of Santiago, in the town of Lorca in Spain, an official copy of Montezuma's certificate of baptism, in which it is stated that "Alfonso, Josef, Antonio, Pedro Nolasco, Nicolas, Diego, Manuel de Sta. Gertrudis, hijo legitimo de D. Jose Marsilla Motezuma Caballerizo de Campo de Su Mgd. y de Da. Saltadora Garcia de Alcaraz y Torrecilla," was born February 6, 1784, at one o'clock in the morning.

DR. DEVRON produced also an official copy from the records of the Board of Health of Louisiana, giving the same date to Montezuma's birth and death as stated. This unfortunate gentleman, who had large estates in Spain and who had been chief civil magistrate in Madrid in 1816, 1817 and 1818, resided eight years in New Orleans. When he died, in 1836, he did not leave enough to pays his debts, as is proved by the following official inventory of his property:

> "$2.65 en petite monnaie trouvée dans une de ses poches, et produit de la vente..... $324.87
> Frais de cour..... 185.18
>
> Laissant une balance de..... $139.69

à partager entre les créanciers privilégiés, le Dr. Puissan et Calixte Labiche garde-malade, f.c.l., dont le compte était pour chacun de $300, et qui reçurent individuellement $69.84½."

I reproduce these researches of DR. DEVRON as I believe that they have an historical interest; they certainly entitle the author of them to great credit for his industry and critical accuracy.

MR. GASTON DOUSSAN'S paper, "Lafayette en Amérique," is written with enthusiasm for

the subject. The author's partiality to his hero is certainly excusable in an American of French descent, and we read with interest the glowing tribute to the "héros des deux mondes."

Other articles of interest in the *Comptes-Rendus de l'Athénée* for 1887 are DR. DELL'ORTO'S translations from the Italian, and MR. DOUSSAN'S "Révolution Française." MR. M. COUSIN has several graceful poems, and MR. GEORGE DESSOMMES a singularly touching sonnet, "A deux Morts."

The only work in French published in book form in 1887 is my 'Quatre Grands Poètes du XIXe Siècle,' already reviewed in MOD. LANG. NOTES (vol. iii, cols. 94–96). I mention it in order that my bibliography may be complete. In 1888, besides the *Comptes-Rendus de l'Athénée*, we have three novels and one drama. This progress of our Louisiana literature is very encouraging to those who wish to see maintained in our State two mother tongues, French and English.

ALCÉE FORTIER.
Tulane University of Louisiana.

*L'APPRISE DE NURTURE.**
(*Cambridge Univ. MS.*)

This interesting little treatise on good manners is found in several manuscripts (1). It takes the form of a father's counsel to his son, and quaintly enjoins many desirable virtues of public and private life. The text here printed is that of Cambridge MS. Gg. I, 1 p. (xiiith century), the only one in which I have found any mention of the compiler's name (2). The Oxford MS. Douce 210 (date about 1300) contains the same treatise (3) with certain variations, the most important of which I have indicated in the notes. Another Oxford MS., Bodley 9 (4), agrees in the main with the Douce MS., but adds an indifferent discourse (5) on the vanity of human life, thereby increasing the length of the treatise to nearly 500 vv. In a later MS., Bodl. 425 (xivth century), the counsels are addressed to a certain Edward (6), and the version is again an expanded one, being only 50 lines shorter than that of the MS. Bodl. 9. The library of Trinity College, Cambridge, also contains an expanded version (MS. O. I. 17). I have not attempted to establish a critical text. Indeed the interest of the treatise lies rather in the matter than in the form. I have only altered the Cambridge text (C) where I have been able to substitute a better reading from the MS. Bodl. 9 (B) or the MS. Douce 210 (D). In such cases I have uniformly added the reading of C in the notes.

Un sage home de graunt valour f 6, v. (a)
Ki jadis vesquist en honur
(Urbane esteit il apelé
Ki en sun tens fust amé),
De sun fiz ceo purpensa,
E de son bon sen li demustra,
E dist: chier fiz ore escotez,
Si jeo di bien le entendez.
Norture vos voille enprendre
Tant cum vos estes d'age tendre,
Car pur veir a vos le di
Que poi vaut le desnurri.
Al primer tur t'avise
Servez Dieu e sente eglise.
Pere e mere honurez
E bele grace vos averez,
Bone saunté e lonc vie.
De ceo vos ne faudrez mie.
Li bon enfaunt deit ester
Devaunt son segnor a manger,
Il ne deit apiler ne apouer,

1. *D* has prefixed: *Ci comence noreture, Curteisie et grant mesure; Coment ly sages soun fitz aprent Poez oer apertement.* (1) *Une* C. 3 and 4 omitted in *B* and *D*. 11 *veurs* C. 12 D inserts the following: *Ore escotez moun beau douce fiz Coment jeo voile que seez noriz. Jeo voile tot a de primoure Que tu seez sages et pleyn de doucour. Seez deboneir et curteise, Et que tu saches bien parler fraunceys; Car molt est langage alosé De gentil home et mout amé. Ore recevez cest de moy O les biens que jeo mettrai, Si en serrez le plus sachaunt. Ore escotez moun douce enfaunt.* 13, 14. D expands these lines as follows: *Vous devez amer le Dieu pussaunt. Tenez la ley a soun comaunde, Voluntiers alez a mouster, Si escotes le Dieu mester. Car de la servise Dieu oÿr Ne poet nule male avenir.* 18 *faudras* C. 21. *A pilere ne devez apoer* D).

(6) It begins (207 recto) thus: *Edwars ententez bonement.*

*The title is from the MS. Bodl. 9.

(1) M. PAUL MEYER has indicated these in the *Bulletin de la Société des anciens textes français. 1880. p. 73.*

(2) See vv. 3, 4. (3) folio 45, recto. (4) folio 55, verso. (MS. of xiiith century).

(5) A monotonous repetition of the theme: *Poudre est hom quant il vit, E poudre ert quant serra mort.*

Ne sa nue char grater,
Ne rire ne reschiner,
Ne a nuli amoker.
E par ta bone volunté
Donc esterez deschapronė.
De servise devez enprendre,
Ki vos sachez tei defendre
A manger devant la gent
Cum a nurreture apent,
Quant bone gent sunt assiz,
E de pain avez mis,
Mettez hannapes de cerveise
Pur fere la gent bien aeise,
E puis potage tout apres,
En persewaunt autre mes.
Puis en irrez tut entour (b)
Cum apent a toun labour.
Curteisement en toute manere
Dounez semblant o bele chier
Pur les homes solacer
E belement conforter.
Si seit apres manger,
E del ewe devez douner
A baroun ou a chivaler
Vos devez engenuler.
Taunt cum vostre seignor beit
Engenulir devez de dreit;
A ta dame tuit ensement
Cum a nurreture apent.
De langage enpernez,
Ke bien entendre le sachez
E ben parler devant la gent
Cum a norreture apent
Car si langage ne savez,
Ne aprendre ne voillez,
L'em purra dire devaunt vos
Graunt mal e deshonurs.
Si vos aletz enchiminaunt,
Si countrez petit ou graunt,
Soit ta bouche overez,
E belement lui saluez.
Si vos aillez cum sourd avant,
E ne responez meintenaunt,
L'em vos dirra deshonurs
Que vos estes dedeignous,
E que vos estes mal nurri.
De ceo pensez, jeo vos pri.

23. *richiuel* C. 26 *deschaperé* C. 31–36 are omitted in D. 39–42 are omitted in D. 46 D adds: *A chevaler ou a parsone, Car ceo a nurture condoune.* 53 D reads: *Et parler apertement.*

Si l'em vos doune petit ou grant
Taunt cum vos estes petit enfant,
Engenulaunt le recevrez.
E belement lui merciez.
Pensez de vos bienfesurs,
E le rendez par amurs
Quaunt vos estes de pouwer, f 7. recto (a)
Jeo vos prie, bele fiz chier.
Ne soiez pas maldisaunt
A homme ne a femme ne a enfant,
Ne a nuly dedeignus;
Ceo vos prie pur vos honurs.
Fuetz puteine e hasardrie,
E autre fole compaignie.
Celui qui est holours e taverners
Tost avera gasté ses deners.
Si riche homme devenez,
Belement vos en portez.
Ne vos portez trop baud,
Ne trop simple ne trop haud,
Mes vos en portez belement
Cum a vostre honur apent.
Ne soiez pas trop orgoilluse,
Ceo vos prie pur vos honurs.
Orgoille regne un poi ades,
E graunt hounte avient apres.
A autre table ne parlez trop
Que tu ne soiez tenu pur sot,
E autre table ne blamez,
ne la viaunde que vos mangez:
mes volunters le pernez,
Manger e beivre que vos trovez.
Si femme voillez espouser,
De ceo devez aviser,
Pernez une femme sage,
Que vos ne peise la mariage.
Ta femme demeine bien amez,
E autri femme ne desirrez.
Si vos enfaunz engendrez,
Bone mesteirs les enpernez,
Que il puissunt par leauté
Lur vie defendre de povertė.
Si povrez home devenez,
Ja trop dolent ne soiez,
Car Jhesu Crist omnipotent (b)
Ces cours maunda toute gent.

79, 80 are omitted in D, which substitutes the following: *Et vos gardez bien tous jours Que vos ne responez a rebours. Nouveles avaunt ne portez Si avower ne les poez, Car l'em vos dirra deshonour, Que vos estes fort mentour.* 82. *Et la taverne de vynetrie* D. 85 D reads: *Entre richez et menes.* 95–118 Omitted in D.

Qui unt a lui bon esperaunce
Ensewrs les fet sang dotance.
Pur ceo devez Dieus prier,
E sa grace mercier.
Si nul ami avez conquis
De ceo soiez bien apris
Qui ja pur vostre fol delit
A lui ne facez nul despit.
Toun amy devez amer
Parfitement en vostre quer.
Si nulli a vos trespasse
En defet ou en manace,
Lui envoiez par bone gent
Que il face la amendement.
De lui ne pernez nule vengaunce
Ne de espeie ne de launce,
Mes autrement deuz conquere
Vostre dreit par ley de tere.
Si sage home devenez
De ceo vos envisez,
Si nulli devez consailler
Qui ad a vos graunt mester,
Lui conseillez solum la ley,
E lui diez la dreite fey.
Ne lui blandiez, jeo vos defend,
Ja pur or ne pur argent,
Mes lui diez la verité
Que autrefois vos sache gré.
A nulli ne promettez
La chose que vos ne avez,
Quar bel promesse e rien donner
Fet li fol cunforter.
E si plaidour devenez,
De ceste chose garni seiez,
Si vos seez en assise,
Ou en court ou en justise,
Si l'em counte ver tei, f 7. verso (a)
Responez bien solum la ley.
Saunz manace e arnement
Devez counter devant la gent
Mein en autre ne ferrez
Taunt cum vos od la gent parlez.
De li riche recoverez douns,
Les povres aidez pur Dieu amurs.
Les biens que vos purchacez
Sagement despendez
Hors de fole cumpaignie:
Chier fiz, ceo vos prie.
Nous veium mult ore sovent
Que une partie de fole gent
Vendunt tere e tenement,
E autre chose que a ceo pent,
Les heritages tut entiers,
E mettunt tut en deners.
E robent ceo les damoiseles
Que sunt en chambre si beles,
E achatent lour viaundes,
Figes e resyns e almandes,
Bon vin e graces owes,
E puis apres funt lur mowes,
E mokent li despendour
Qui lur fist tel honur.
Tant cum la bours peut durer
Amur de femme poez aver,
E quant la bourse si est close
De femme averez une glose.
De ceo soiez bien garni
Chier fiz, jeo vos prie.
Plus ore a vos ne dirrai,
Mes a Dieu vos commanderai.

FREDERIC SPENCER.

Cambridge, England.

125 *vos ad,* C. 132 D inserts the following six lines: *Ne sees pas trope hastifs, Ceo vos prie mon cher fiz. Fole hastivesce mout poy vaut De simple home ou de haut; Car cely que poet bien soeffrir Sovent avera son pleyser.* 131 *Hastivement devez conquer* D. 147-158. Omitted in D.

166 *apent* C. 169 *-ceo,* C. 171 *E chatunt lur viaides C.* 172. *Tot apres lour demaundes,* D. 173 *Bone vyn, chapouns et owes* D. 173 *graces* for *grasses.* 175 *moscunt,* C. 183, 184. D has: *Ore Dieux nos doint issi overir Que fere pussom soun douce pleyser.*

STUDIES IN GOETHE'S FAUST.—II.

It is obvious from the foregoing remarks that HERDER here understands by "feeling" not only the faculty of vividly perceiving the world, but also the enthusiastic expression of that which has been perceived; and moreover he sees in these strong feelings and passions the silent and secret activity of nature, or of God.

No less important than HERDER'S views

concerning the origin of poetry are his remarks on the æsthetic laws of this original poetry, or *Volkspoesie*, as he for the first time calls it. The poetry thus newly discovered disclosed such unheard-of irregularities and innovations, that it was necessary to convince the alarmed consciousness of pedantic critics and poets of its inherent beauties. In a similar way had ADDISON found it necessary to support his own singular judgment by the practice and authority of VERGIL, as he says in his critique on the ballad "Chevy Chase." But HERDER does not take refuge for this purpose in the recognized rules of artificial poetry; he rather unfolds the laws of these original poems from their very nature, by treating them as living organisms. In the art of doing this HERDER is a perfect master, even surpassing LESSING. The means by which the feeling is represented is the imagination. Imagination, however, with all its resources, is based upon the impressions by which our soul, through feeling, receives its knowledge of the exterior world. A true picture of our inner feelings can only be given by an impress (*Abdruck*) of the exterior world, the world perceived by our senses (*des Sinnlichen*). This image of the world around us is obtained in original poetry by form, sound, melody, tune; thus becoming an image of all that is mysterious and unutterable which, through the medium of old songs, flows into our soul, as it were, in torrents. In proportion as the feeling manifested in this poetry is strong and vivid, so its images are vivid and detached, and thus originate the *Sprünge und Würfe* of the folk-songs, i. e. their apparent incoherency and disconnectedness—the stumbling-block of pedantic critics. But it is in the nature of imagination to mark its progress in this way. Since it is based upon the real, living world which the eyes have seen and which the soul reproduces in poetry, such *Sprünge* and *Würfe* necessarily occur. There is no closer connection among the various pictures of these old songs than that which exists, e. g., among the trees of a forest. Even abstract and moral truths are treated in them in the same vivid manner.

What we above all demand of poetry is *truth*, and this demand is admirably satisfied by these old songs. The truth contained in them we may call a two-fold one: an inner and an outward truth. The inner truth consists in the proper connection, the true sequence of the feelings expressed; while the outward truth is established by a faithful though embellished reflex of the world. In these songs the old and fierce struggle between abstract idealism and bare realism is happily solved, and HERDER has discovered here a beautiful Realism as being one of the most important principles of life, education and art.

Having thus obtained an insight into the the origin and true nature of poetry, he proceeds to discuss the means of poetical representation. Pedantic critics had hitherto demanded a mechanical application to German poetry of rules abstracted from ancient authors and rhetoricians. The efforts of LESSING to exterminate prolix descriptive painting in poetry were directed chiefly to the epos and the drama. Contemporary lyrical poetry however still abounded in it. To this abuse HERDER objected most powerfully, and his skill in treating a work of art as an organism never appears more clearly than here. He rejects those poetic ornaments which do not result from the inner life of a poem, the true nature of which consists not in descriptive painting but in the melody, i. e., the melodious course of the passion and feeling expressed, which may be called by the good old word "*Weise*." This is the very soul of a poem, which is immortal, and which reveals its power by causing others to take part in the singing. For a song must not be seen or read, but it must be heard with the ear of the soul and sung by many.

Besides metaphors, word-painting, etc., a most important means of poetical representation is to be found in the linguistic peculiarities of the old folk-songs. It is not in the language of the school grammar, but in that of real life, with many dialectic peculiarities, that the passionate feeling of the oldest songs finds expression. HERDER, being gifted with the finest ear for such linguistic features, observed the advantages which the English language has in this respect, and demanded similar liberties for the German poet. He says: "In schnell rollenden gereimten komischen Sachen und aus dem entgegenesetzten Grunde in den stärksten, heftigsten Stellen der tragischen

Leidenschaft, dort insonderheit in leichtsinnigen Liedern, hier aber am meisten in den gedrungenen Blankversen haben Sie es da nicht oft bemerkt wie schädlich es uns Deutschen sei, dass wir keine Elisionen haben oder uns machen wollen? Unsere Vorfahren haben sie häufig zu häufig gehabt, die Engländer mit ihren Artikeln, mit den Vokalen bei unbedeutenden Wörtern, Partikeln u. s. w. haben sie zur Regel gemacht; die innere Beschaffenheit beider Sprachen ist in diesem Stücke ganz einerlei; uns quälen diese schleppenden Artikel, Partikeln u. s. w. oft so sehr und hindern den Gang des Sinnes oder der Leidenschaft—aber wer unter uns wird zu elidiren wagen?"

If HERDER, a few years later, saw the original manuscript of 'Faust,' as he doubtless did, he could see that there was *one* young poet who not only dared to treat his language in the manner required by HERDER, but who had also adopted the latter's views concerning poetry, and practised them in this very production. We possess a number of documents from which we can see how GOETHE had assimilated HERDER'S thoughts and how he developed them into the æsthetic principles of his own writings. They are to be found in the reviews written for the *Frankfurter gelehrte Anzeiger* of 1772, shortly after his return from Strasburg. A few years ago the volume of this journal of 1772 was reprinted, with an extensive introduction by W. SCHERER. Since a careful philological investigation deciding upon GOETHE'S exact share in these contributions remains still to be made, I have collected from those reviews the passages which doubtless belong to GOETHE and which reveal his æsthetic principles. Speaking of GELLERT as a poet, he says: "Der Recensent ist Zeuge, dass der selige Mann von der Dichtkunst die aus vollem Herzen und *wahrer Empfindung strömt*, welche die einzige ist, keinen Begriff hatte." In a review on a volume of lyric poems by a certain BLUM, he says: "Warum sind die Gedichte der alten Skalden und Celten und der alten Griechen, selbst der Morgenländer so stark, so feurig, so gross? Die *Natur* trieb sie zum Singen wie den Vogel in der Luft. Und—wir können uns nicht verbergen—uns treibt ein gemachtes Gefühl, das wir der Bewunderung und dem Wohlgefallen an den Alten zu danken haben, zu der Leyer und darum sind unsere besten Lieder einige wenige ausgenommen nur nachgeahmte Copien.—Wir wünschen dem Verfasser ein *unverdorbenes Mädchen*, geschäftelose Lage und reinen Dichtergeist,ohne Autorgeist."

Reviewing the *Musenalmanach* of BOIE, and a Minnesong by BÜRGER in particular, he says: "Nur wünschen wir als Freunde des *wahren Gefühls*, dass diese Minnesprache nicht für uns werde, was das Bardenwesen war, blosse Decoration und Mythologie, sondern dass sich der Dichter wieder in jene Zeiten versetzt, wo das Auge und nicht die Seele des Liebhabers auf dem Mädchen haftete." It is evident from these few passages that the young poet had made HERDER'S new doctrines of poetry so far his own that they became the criterion of his criticism. He was, however, not only a faithful pupil of his master but, instigated by him, he became an important collaborator in gathering the collection of folk-songs which HERDER was then preparing. GOETHE himself relates, in 'Wahrheit und Dichtung,' how HERDER induced him to collect specimens of old folk-songs in Alsatia. For HERDER, in several passages of the essay above analysed, had pointed to the fact that such powerful songs were still to be found among the common people in different parts of Germany. We still possess in two manuscripts, reprinted in 'Herder's Nachlass' and in the 'Neudrucke,' the collection made by GOETHE, and also the letter with which he accompanied them when he sent them to HERDER. He writes: "Genug, ich habe noch aus Elsaz 12 Lieder mitgebracht, die ich auf meinen Streifereien aus denen Kehlen der ältesten Mütterchens aufgehascht habe. Ein Glück! denn ihre Enkel singen alle: Ich liebte nur Ismenen. Sie waren Ihnen bestimmt, Ihnen allein bestimmt, so dass ich meinen besten Gesellen keine Abschrift auf dringendste Bitten erlaubt habe. Ich will mich nicht aufhalten etwas von ihrer Fürtrefflicheit, noch von dem Unterschiede ihres Werthes zu sagen. Aber ich habe sie bisher als einen Schatz an meinem Herzen getragen; alle Mädchen, die Gnade vor meinen Augen finden wollen müssen sie lernen und singen."

It is clear from this how highly he estimated these songs, a number of which HERDER inserted in his collection of 'Volkslieder.' But was it purely literary interest which caused him to speak in such terms of this collection? It consists of 12 poems written with a care that would almost allow us to suspect that a philologian had gathered them for purely scientific purposes. Several of them belong to the old treasure of songs of the German people, and, possessing those qualities described above by HERDER, their power of feeling and imagination caused them to survive for centuries. And it was this elementary power that seized the young poet; for just at the time when he collected them the truth contained in this simple poetry must have been overwhelming to him. It was at the time of his breaking with Friederike, when his conscience already tortured him (as he writes in a letter from Sesenheim), that he collected these songs, a number of which treat of the fate of betrayed and forsaken girls.

I have no doubt that this was the reason why he carried them on his heart like a precious burden. And in these songs which were so dear to him, in which he found realized the doctrines of his teacher and friend, he also found the course of those tragic events which he needed in order to develop the character and the fate of Gretchen, so far as she does not resemble Friederike.

The question might arise, however, whether GOETHE really considered such songs as poetic material of which to make use in his larger productions. One of the reviews in the *Frankfurter gel. Anzeiger* will give us an interesting answer to this question. Speaking of a worthless production of ZACHARIAE, one of his Leipsic friends, he says: "Allerdings wäre in den Mährlein und Liedern, die unter Handwerkspurschen, Soldaten und Mägden herumgehen, oft eine *neue Melodie*, ein neuer Romanzenton zu holen. Denn die Verfasser dieser Lieder und Mährlein schrieben doch wenigstens nicht fürs Publikum... Dem Verfasser fehlt der Bänkelsängersblick, der in der Welt nichts als Abentheuer, Strafgericht, Liebe, Mord und Todschlag sieht... Weder naive Freude noch naive Wehklage der Menschen aus Ritter- und Feenzeiten, deren Seele eine Bildertafel ist, die mit ihrem Körper lieben, mit ihren Augen denken und mit ihren Fäusten zuschlagen..." A still stronger proof for the fact that he made use of such popular ballads, is furnished by the last act of his drama "Clavigo." In 'Wahrheit und Dichtung' he relates himself: "Um zuletzt abzuschliessen entlehnt' ich den Schluss einer englischen Ballade." It was, however, not an English ballad that he made use of, but the very poem, "Das Lied vom Herrn und der Magd," which, according to my opinion, had such a great influence upon the formation of the Gretchentragödie.[1]

Summing up the results of this investigation, we obtain the following: The principal features of the character of Gretchen, as she appears in the first scenes, are those of Friederike of Sesenheim; the subsequent scenes, showing her tragic fate and end, are chiefly due to the influence of the old German ballads collected by GOETHE. This influence is made all the more probable by the revolution in GOETHE'S æsthetic views, which at the time of conceiving the idea of 'Faust' was caused in him through his acquaintance with HERDER. The Gretchentragödie, in its dramatic construction and linguistic peculiarities, reveals the revolution in GOETHE'S æsthetic views more clearly than any other of his larger productions.

JULIUS GOEBEL.

LAMARTINE.

Selected Poems from Premières et Nouvelles Méditations. Edited, with biographical sketch and notes, by GEORGE O. CURME, A. M., Boston; D. C. Heath & Co. 1888. 12mo, pp. xxxi, 179.

In preparing a foreign text for use in the recitation room it is generally the purpose of

1 It seems quite evident to me that the verses in this poem:

Wenn wir das Kindlein gebohren han,
So wollen wir's lernen schwimmen.

will easily be recognized in the "Kerkerscene" where Gretchen speaks of the drowning of her child; while the lines:

Er flog wohl über Stock und Stein,
Wie Vögel unterm Himmel,

naturally suggests the scene: 'Faust, Mephistopheles auf schwarzen Pferden daherbrausend.' It is therefore not necessary to believe with ERICH SCHMIDT that the latter scene was suggested to GOETHE by BÜRGER'S "Lœnore." The character of Valentin, the brother who tries to avenge his sister's shame probably originated in GOETHE'S imagination through the poem, "Das Lied vom Pfalzgrafen" (*Neudrucke* xiv, 31).

the notes and comments to aid the student in understanding the grammatical forms and the syntactical constructions. PROF. CURME, in the above admirable selection from among the best poems of LAMARTINE, has seen fit to depart from the beaten track and to direct the attention of his students to the literary side of the French poet, to his spirit rather than to his manner of expression. Accordingly his introduction, and the greater part of the space usually allotted to notes, is taken up with the author's life, a discussion of his personality, and the history of the separate poems. As the editor himself says in the preface: "My object in the biographical sketch has been twofold: to point out to the student what poems among the voluminous works of the poet he should read, and then to lead him to points in these poems where he can find views of the poet's life as it flows in his beautiful verses." And again, referring to the criticism of the schools; "There are two kinds of criticism, appreciative and destructive. The former seeks to enhance the reader's enjoyment of the author and at the same time gently warns where it is necessary.... Destructive criticism is rarely of any value and is in most cases one of the most positive evils in literature."

In examining the work of the editor and his associates—for he has associates, in accordance with the rapidly growing tendency to coöperation and collaboration—we are gratified to see that the first part of his program has been successfully carried out. In the collection itself are included the finest pieces of LAMARTINE, while indications are not lacking in regard to the less valued poems and the longer works. No more favorable view could be given, with proofs in hand, of the author's character as a poet. But when the editor comes to view his subject from the standpoint of a critic, one is compelled, even allowing his own premises, to disagree with him. So far as I am aware, the "two kinds of criticism" mentioned above have no separate existence. Criticism is at the same time both "appreciative" and "destructive:" appreciative of the good in literature, destructive of the bad.

Deviation from this æsthetic standard is commonly called eulogy on the one hand, detraction on the other. Because the editor considers his task to be that of a eulogist, I submit that it is hardly fair to assume that MR. SAINTSBURY and his kind—in regard to whom PROF. CURME sorrowfully exclaims: "Why did these men write at all? What have they accomplished?"—are willing to consider their function to be that of detractors.

The question then resolves itself into this: Has the editor made a success of his eulogy, taking for granted the audience he has had in view? The first part of the biographical sketch is well conceived. The allusions to the STE.-BEUVE—TAINE theory of authors are excellent; the early life of LAMARTINE and his favorite readings are clearly indicated. Attention to detail on the part of the editor is evident. Not having access to the documents mentioned by the editor (p. vi), I should be disposed to ask his authority for the date, 1813, of the poem *À Elvire*, and for the statement that Graziella was also called by the poet Elvire (pp. viii, xix). The editor neglects to state that the success of the 'Nouvelles Méditations' (p.xxi) was not so great as that of the 'Premières,' and that the religious element of the 'Harmonies' (p. xxii) is rather pantheistic than Christian. In the latter volume certain of the poems cited by the editor, as the *Bénédiction* [not *Bénédictions*] *de Dieu*, show already the negligence that was to ruin the subsequent career of the versifier—which indeed the editor seems to consider commendable (pp. xvii, xxix)—and the diffuseness of thought that proved so fatal in after years. In the remainder of the sketch confusion arises from the lack of chronological order; the 'Histoire des Girondins' is considered before 'Jocelyn,' and the remarks on 'La Chute d'un Ange' are placed in the summary, where, by the way, PROF. CURME shows a critical appreciation which one has hitherto missed.

To quarrel with the editor regarding his views would be unjust. Indeed, I fail to see how he differs so very much from the wicked critics of whom he complains, save that he generally suppresses or excuses (defiantly, to be sure) the weak side of his hero. But since his object is to impart equal fervor to the youth whom he addresses, I will call attention to several points which, I think, may hinder his success. In the first place, the editor's

style is to be regretted. The American youth of the present day is Voltairean, somewhat cynical. It conceals under a carefully guarded coating of what it delights to call "practical views of life," a stronger ingredient of idealism than has perhaps entered into the composition of any previous generation. It eyes with the greatest suspicion any attempt to break through this covering from the outside. PROF. CURME advances to the assault in a spirit which would not have been out of place in the times of J.-J. ROUSSEAU. His moralizings and rhapsodies are unlimited. It is to be feared that they may prove fatal to his cause. Such phrases as the following would meet with varying comments among the exacting minds of the class-room: "How, in our youth time, like the young eaglets, we vainly beat the air . ." (p. xii); "This affliction was the rod of Moses that rent the rock (p. xiii); "The infinite is a great ocean upon whose shores we live and work . ." (p.xv) ; though "His elastic and sympathetic feelings formed a spring-board that hurled him into space" (p. xvi), may be considered as a sop thrown to certain heads of the college Cerberus.

Again, declamation and exhortation do not—and least of all at the present time—take the place of a rational development of the subject in hand. The point aimed at by the editor was to give the student a conception of LAMARTINE'S personality. His method succeeds only in giving (sometimes to an unfortunate degree, cf. p. xxvii) the editor's own personality. Of LAMARTINE'S nature and growth, a discussion of which might have logically proceeded from the judicious reflection: "Men, as unconsiously as trees, draw from the common soil of life what suits their natures" (p. x), we have nothing,—of his place in literature but little. The same disregard of objective information is found in the separate introductions to the poems forming the collection. It would, for instance, interest the student to know that *L'Isolement* was printed tentatively in 1819 ; that the substance of *Le Lac*—the date of which here differs by a year from that given in the Biographical Sketch (cf. p. xii)—resembles very strongly Letter 17, Part iv, of 'La Nouvelle Héloïse ;' that *Les Préludes*, dedicated to HUGO, are in imitation of the latter's style, etc., etc.

Among the acknowledgments made to associates in the work of editing, PROF. CURME mentions especially the assistance rendered by PROF A. WILLIAMS of Brown University, who has prepared for this edition a short treatise on Versification, which is to be found in the volume directly after the text of the poems (pp. 139–146).

In this treatise PROF. WILLIAMS limits himself to the poetry previous to LAMARTINE, the rules of which, as is well known, the poet followed. His other limit is evidently MALHERBE. The first difficulty that confronts us in reviewing this sketch is our ignorance in regard to the editor's authorities. The terminology employed by him is not found in any studies on French versification which I have at hand, and may prove misleading. A "foot" which "is always composed of two syllables," a "verse or line" which "is named from the number of feet it contains: six feet, hexameter" etc. (p. 139), has, so far as I know, no foundation in French Prosody, whether in fact or in name. And the sudden change of nomenclature which follows in "verses of ten, eight, and seven *syllables* are very common" (p. 139) seems to contradict the previous definition. Under the caption of "Syllables" (p. 140), the rules for mute *e* lack the simplicity of those given by TOBLER, who also offers a plain etymological explanation for syllabication (p. 141). Similar defects can be shown in the section on Caesural Pause (p. 141), where verses of eleven and nine syllables are considered, though the former exist only as an artificial product, and the latter are generally assigned three accents: 3 × 3 × 3. The pages that follow are clearer, but the example for "perfect rime:" *compagnes campagnes* (p. 143), represents what is commonly known as "rich rime." There seems to be no need for a special notice of Licence in Arrangement (p. 144) and of Poetic Words and Expressions (p. 145). In this connection I would take the liberty of indicating to instructors who read with their classes any selections of French poetry, the efforts of M. PAUL PASSY to bring out the rhythm in what, to Anglo-Saxon ears, is apt to seem little else than harmonious prose.

F. M. WARREN.

Johns Hopkins University.

LANGUAGE TINKERING.

DR. ESPERANTO'S *International Tongue.* Preface and complete method. Edited for Englishmen by J. ST. WARSAW. Ch. Kelter, 1888.

Plea for an American Language, or Germanic-English, showing the necessity of systematic spelling and of making our words pure, self-developing and self-explaining, according to Greek, German and Irish models, with a Grammar, Reader and Vocabulary of the proposed American Language, by ELIAS MOLEE, PH. B. Chicago, John Anderson & Co. 1888.

The first of the above works is another ludicrous instance of "English as She is Spoke;" and in toiling through the mass of sesquipedalian verbiage, one can hardly restrain one's risibles long enough to ferret out the ideas the author is laboring to convey. However, he begs the reader not "to take with mistrust that opuscule in hand," but "to treat seriously and critically the question he brings forth." I shall endeavor to treat him in this spirit. We must credit the Doctor with having foreseen some of the great difficulties which lay in his way. The principal ones, according to his opinion and in his own words, are :—

I. To render the study of the tongue so easy, as making it mere play for the studying.

II. To set the adept in the direct possibility of making use of his science with people of either nationality, no matter if the new tongue is agreed by the whole world, if it has many adepts or not—that is: the tongue is to be directly a mean of international intercourse.

III. To find out a way of conquering the natural indifference of men as disposing them on the quickest manner and "en masse" to learn and use the proposed tongue as being a living one and not only in last extremities and with a key in hand.

He then goes on to explain and illustrate how these difficulties have been met. A beautiful simplicity has certainly been secured. No one will question, as he says, that his "whole grammar can be completely learned out in one hour." Verbs have no personal inflexions. Their only change is the addition of suffixes to indicate mood and tense. Nouns have two cases—the nominative in *o* and the accusative in *on*. All masculines become feminine by taking the infix *in*; e. g. *frato*, brother, *fratino*, sister. This makes it unnecessary to learn more than the masculine. Adjectives end in *a* for the nom. and *an* for the acc., as *bona*, *bonan*, good. The opposite of any adjective is made by prefixing *mal*; hence *malbon*, bad, *malfort*, weak. Adverbs are formed by adding *e* to the adjective, as *bone*, well.

As to the vocabulary, it is taken almost exclusively from the Romanic languages, the reason assigned therefor being that the Latin roots common to these are pretty generally found in most European languages.

As a specimen of DR. ESPERANTO'S "International Tongue" may be cited the Lord's Prayer. (Pronounce the consonants as in English; except ç = ch, g before e = j, j = y, c = s. The vowels, as in Italian.)

Patro nia, kiu estas en la çielo, sankta estu Via nomo, venu regeco Via, estu volo Via, kiel en la çielo, tiel ankau sur la tero. Panon nian çiutagan donu al ni hodiau kaj pardonu al ni shuldojn niajn kiel ni ankau pardonas al niaj shuldantoj; ne konduku nin en tenton, sed liberigu nin de la malvera, çar Via estas la regado, la forta kaj la gloro eterne. Amen.

MR. MOLEE is a little less ambitions in the scope of his proposal. As his title-page shows, he aims primarily to give us a language that shall be strictly national, at least for a time. Believing in the eventual world-supremacy of the Anglo-Saxon race, he thinks we could help on the good work by removing from our language certain difficulties which are great impediments to its acquisition by foreigners, as well as by our own people. It is easy, of course, to make out a strong case against English in some regards. It has frequently been pointed out that the language has lost much in simplicity and ease of comprehension by failing to compound its own roots, instead of going to the Latin and Greek, in making new words; and, secondly, our illogical spelling has long been felt to be one of the most unfortunate drawbacks educators have to contend with. These two themes form a large part of the burden of MR. MOLEE'S little book, and we must do him the justice of saying he has many

wise and good things to note on these subjects. He thinks much would be gained for popular education, if we not only stopt borrowing from other languages whenever we have a new idea to express, but also translated most of our foreign terms into others made from the common, well-known words of every-day life. Accordingly, *ichthyology, ornithology, astronomy* would become *fishlore, birdlore, starlore.*

On the subject of spelling-reform he has nothing new to offer. He can do little more than emphasize the evils of the present system and recommend a change which shall be purely phonetic.—Aside from these two features, which are discussed at much length, he feels that a more radical change in the language is desirable and advisable. Considering the composite character of our people and the improbability of their ever being welded into national homogeneity so long as three or four languages are fostered by large numbers of them, he is of opinion that it would be the part of wisdom for us to construct a national language out of, say, English, German and Scandinavian, which should, as far as possible, be based on the words and grammatical principles common to them all. Such a language, as it could excite no prejudices in the hearts of any of the three nationalities represented, could be cultivated, cherished and loved by them all, and would possess many advantages over our present diversity of speech. He thinks this is a duty we owe to ourselves in pure self-defense; otherwise we shall be left behind in the world's progress, or, worse still, be subject to the silent conquest of other branches of the Germanic race.

Without meaning to commit myself to the author's views, which are urged with no little cogency and ingenuity, I may say that there is certainly a question raised here of some importance, and it behooves us to consider whether any such dangers threaten us, and, if so, what remedy we shall apply.

Limited space forbids me to enter into a discussion of this subject. Those who feel an interest in it should read for themselves MR. MOLEE'S book, which is the fruit of thirty years' hard study. However much we differ with him, we must respect the honesty of his convictions and the unselfishness of his aims.

SAMUEL GARNER.

Annapolis, Md.

CORRESPONDENCE.

THOMAS'S EDITION OF GOETHE'S "TASSO."

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Will you kindly allow me a few words of comment upon the points made in the short critique of my edition of GOETHE'S "Tasso," published in the last number of the NOTES. I write, of course, solely in the interest of scholarship, since, if personal feeling were concerned, your verdict that my work is "from this point of view the best edition of a German classic issued in this country," is not a verdict that a reasonable editor ought to complain of, unless that it be too complimentary.

1. You observe that "the words *Einklang der Natur* contain much more than a mere allusion to the ancient doctrine of the music of the spheres, as the whole passage further on discloses." Most true, certainly; but who says or implies that they do not? Read the rest of the note.

2. You wish that I had quoted some of the "good German writers" who use "er fühlt sich *einen* Mann" instead of the "correct" locution "er fühlt sich *ein* Mann." If that is meant to hint a doubt of my accuracy, see Sanders 'Wörterbuch,' I. 550, column 3, where there are half a dozen of the desired specimens quoted from TIECK, GRABBE, GUTZKOW, RÜCKERT, etc. I will not take space to transcribe them here. I admit that the further statement "the accusative is the common construction" ought to have been qualified, or entirely omitted. But you say nothing about that.

3. You say it is "evidently by a slip of the pen" that I speak of "(the) fulsome adulation in the tone of a sixteenth century court-poet;" and add that it is "evidently the *Dichterlinge* of the seventeenth century" that I mean. Permit me to assure you that my pen did not slip and that I say exactly what I mean. I am talking of TASSO and his contemporaries. The question is whether the extravagant language of GOETHE'S "Tasso" in the text is a part of GOETHE'S Ferrarese local color, or grows out of his general conception of the character. Some of the German commentators take the former view, I take the latter.

4. My appendix on the text is condemned as

useless and the question raised, "What good does it do the young men to know in which of the various editions a misprint occurs?" But why should this textual comment be put into an "appendix" at all, except to show that it is not intended for the "young men," but for teachers and highly critical students? Wherever a textual question occurs which *does* need attention from the ordinary learner, a reference to the appendix will be found in the notes. Besides, what this appendix offers is much more than a collation of misprints; it at least aims to give a critical account of the text of GOETHE's "Tasso." But I am told that "in a text for class use the *Goethekenner* least of all needs this." So? I am aware that there are *Goethekenner* who think it pedantic to care whether their *textus receptus* be GOETHE, or GÖTTLING, or DÜNTZER, or some anonymous printer. But for myself, I do care, and I think we all ought to care; although I should never work myself into a passion about the matter, particularly in the class-room. It seems to me that since BERNAYS let in the light upon the real character of much that passes for the text of GOETHE, no editor of the poet has a right to treat these textual matters as unimportant. They are hardly less important for GOETHE than for SOPHOCLES or SHAKESPEARE.

5. You declare the "innovations which the editor proposes and carries through in the text" to be only a "step toward the subjective license of English writers in matters of punctuation." But *I* have introduced no innovations. My punctuation is like that of the new Weimar 'Goethe' now coming out; that is, it is the punctuation of GOETHE himself as presented in the *Ausgabe letzter Hand*, with an occasional error or inconsistency (not all of them, I fear) corrected.

Yours respectfully,

CALVIN THOMAS.

University of Michigan.

"KING'S CRUSE."

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—MACMASTER, in the second volume of his 'History of the People of the United States,' p. 5, writes "Every bully grew a long thumb-nail or finger-nail for that very purpose [to gouge], and when he had his opponent down would surely use it, unless the unfortunate man cried out 'King's cruse,' or enough." This phrase "King's cruse" seems to be a mispronunciation of "King's truce,"—see DEKKAR's 'Honest Whore,' scene vi, where Matheo says to Bellafront: "King's truce: come, I'll hasten the supper to have him but laugh." I have sought in vain for the origin of this old phrase, variously pronounced in various localities: King's cruse, King's truce, King's 'scuse (excuse), King's ex (short for excuse), and beg any student who may have hit on it, to publish an explanation for the benefit of some of us who are still in ignorance.

F. C. WOODWARD.

South Carolina University.

"ER FÜHLT SICH EIN(EN) MANN."

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Apropos of *er fühlt sich ein(en) Mann*, mentioned in your January issue, col. 61, it may be remarked that two accusatives are the regular construction after *fühlen*. The nominative is an innovation. See SANDERS; GRIMM, iv, p. 413,6.; BRANDT's 'Grammar,' §§ 201, 202.

H. C. G. BRANDT.

Hamilton College.

BRIEF MENTION.

A very pronounced activity in the study of the mediæval drama has followed the publication of Miss Toulmin Smith's excellent edition of the 'York Mystery Plays' (1885). Monographs are now appearing whereby valuable details are contributed to a subject too commonly treated with much of hasty generalization. It is a pleasure to notice that an American scholar has also made a contribution to the growing fund. PROFESSOR FRANCIS H. STODDARD has published, as Library Bulletin No. 8 of the University of California, a carefully prepared bibliography of the subject, which he entitles: "References for students of Miracle Plays and Mysteries." This bibliography, as is implied in the title, is not confined to English plays of the mediæval type,

but embraces the subject in its entire European relations. It is therefore heartily commended, as an invaluable help, to all who wish to pursue the subject, whether in its French, Italian, Spanish, German or English departments.

In the same series of Library Bulletins (No. 10) PROFESSOR A. S. COOK gives us an interesting note on "Cardinal Guala and the Vercelli Book." The evidence in favor of the theory that the Anglo-Saxon Vercelli MS. was brought to Italy by Cardinal Guala-Bicchieri is reviewed, and new facts and considerations are adduced in its support. PROFESSOR COOK succeeds in raising this hypothesis to so high a degree of probability, that we are compelled to accept it as preferable to the mere negation of those who have hitherto rejected it. This monograph treats of the destiny of one of the most famous of Anglo-Saxon manuscripts, having, besides, a particular interest for the student of the Anglo-Saxon poem *Andreas;* and we are requested to say that, until his supply has been exhausted, PROFESSOR COOK will be pleased to send a copy of it to any student of English who may communicate his address.

Of great assistance to the student of French literature is the first volume of the 'Manuel d'ancien français' by GASTON PARIS ('La Littérature française au moyen âge'; Hachette. 292 pp. 2 fr. 50). The essential part of the material had already been given in lectures at the *École des hautes études.* Now enlarged and brought down to date, it does not claim to present any new discoveries, but rather to furnish the long-needed manual of French literary history from the origins of the Epic down to the beginning of a new epoch with the ascent of the Valois to the royal throne (1327). In the Introduction (pp. 1-32), M. PARIS examines the various races and tongues which combined to form the French nation and language, and reviews suggestively the religious, social and intellectual surroundings of the Middle Ages. The subject-matter proper is classed under two general divisions, which in many instances encroach on each other, namely, *Littérature profane* and *Littérature religieuse.* Both are further sub-divided into the ordinary classes of Narrative, Didactic, Lyric and Dramatic literature. In the first divison, under the head of narrative literature (pp. 33-142), M. PARIS includes the the various forms of the epic, with analyses of 'Roland,' the cycle of Garin de Montglane and the Breton cycle, the fableaux, the 'Roman de Renard' and the productions in the field of history. Under didactic (pp. 143-172) he discusses the scientific, moral, satirical and descriptive works, and pays especial attention to the 'Roman de la Rose.' A particularly interesting division is that of the lyric (pp. 173-188), under the captions of *Poésie lyrique purement française* and *Poésie lyrique d'origine provençale.* The chapter on the secular drama (pp. 189-191) treats wholly of comedy.

A much less agreeable task is the study of the religious literature of the Middle Ages, curious though it may be from many points of view. Under the head of religious narrative (pp. 197-220), M. PARIS groups the translations of the Old and New Testaments, the legends of the Virgin and Saints, and the tales intended to edify. Dogmatic and hortatory compositions make up the body of the didactic (pp. 221-230), while translations of the 'Psalms,' and hymns to the Virgin, form a large part of the scanty religious lyric (pp. 231-234). The chapter on the religious drama (pp. 235-243), dealing with the Mysteries and Miracles, closes the historical part of the work. To encourage further research and to aid scientific work, M. PARIS has appended to the text an important bibliography (pp. 245-273), which in turn is followed by a detailed alphabetical index. Few writers possess the happy faculty of uniting conciseness with clearness as does M. PARIS, and after a study of these chapters, crowded with facts and full of suggestive hints, one is not surprised to find in the index reference to upwards of twelve hundred subjects which have been mentioned or discussed in the brief pages of this valuable manual.

Arkiv för Nordisk Filologi, utgivet genom AXEL KOCK. Femte Bandet. Ny Följd. Första Bandet, Lund, 1888.—The opening article in this number of the *Arkiv* is by SOPHUS BUGGE, and is entitled "Iduns Obler." In it the author seeks to explain the origin of the northern myth in the forms existing in southern Europe. The editor contributes two phonetic

articles. The first, "Ett par undersökningar i fornnordisk ljudlära," treats of the transition from *va* to *(v)ō* before *u*, and of strong preterites formed by analogy, and the change of *ū* to *ō*. The second article is entitled "Bidrag till forndansk ljudlära," and touches upon several changes and losses, mainly in the vowels. K. MAURER has an interesting study of the word *vigslóði*, concerning which lexicographers have so widely differed. E. MOGK discusses, in a short article, the word ***dróttkvett***. The closing article, by M. LORENZEN, is entitled "Nyfundne fragmenter af en codex af Magnus Erikssons landslag."—Part two of the same volume opens with an article by HJ FALK, entitled "Oldnorske Ordforklaringer," in which several disputed etymologies are discussed. SOPHUS BUGGE, in an article entitled "Folkenavnet Daner" traces the origin of *Daner* through the Irish *duine* to the Greek χθόνιοι; very properly adding, however, that his suggestion is not given as conclusive. E. SIEVERS contributes a number of "Nordische kleinigkeiten," the longest and most interesting of which discusses the proper name *Sigurðr*, comparing it with *Sigrøðr*. "Om uttalet av *ei*, *au* ock *ey* i äldre isländska," by LUDVIG LARSSON, follows. "Bidrag till kritiken af Bandamanna sagas text," by GUSTAV CEDERSCHIÖLD, describes a hitherto unnoticed fragment of a parchment MS. of the above named saga. ESAIAS TEGNÉR discusses the interesting question of the German influence on Swedish, and K. H. KARLSSON writes on the dialectic change of final *a>o* in old Swedish words with short root. HUGO GERING'S 'Glossar zu d. Liedern d. Edda' is reviewed by WILHELM RANISCH, and the number concludes with a bibliography for 1885 and 1886, by E. H. LIND.

The twenty-second annual Session of the California Teachers' Association was held at Sacramento, December 26, 27, 28 and 29 (1888). Professor ALBERT S. COOK, the presiding officer, delivered the annual address at the afternoon session of the second day.

JULES SIMON'S pleasing work, 'Victor Cousin,' has just appeared as the fourth number of the *Great French Writers*' series, translated by PROFESSOR MELVILLE B. ANDERSON and MR. EDWARD PLAYFAIR ANDERSON (cf. MOD. LANG. NOTES, iii, 263). In its new dress, this interesting volume should find a wide circle of English readers. (Chicago: A. C. McClurg & Co.). Price, $1.00.

An important union of forces has taken place between the *Political Science Quarterly* and the *New Princeton Review*, the latter journal having been merged into the former (Boston: Ginn & Co.). PROFESSOR SLOANE, editor of the *New Princeton Review*, will be associated in future with the work of the new consolidated quarterly.

PERSONAL.

From a former contributor to MOD. LANG. NOTES, we learn that the following Americans are at present working in modern languages at the University of Strasburg:—*English*: ALBERT H. TOLMAN of Ripon College, Williams, 1877; JAMES D. BRUCE, University of Virginia, 1884. *Romance Languages*: CHARLES H. KINNE, Brown University, 1879; G. A. RUYTER, Cornell University, 1888.

DR. H. LOGEMAN, of Harlem (Holland), whose name will appear in the next issue of NOTES, has just been appointed to a professorship in the University of Ghent, Belgium.

DR. RICHARD OTTO, of Munich, well known to our readers through his contributions to NOTES, is preparing an edition of MAIRET'S 'Silvanire,' with the author's important preface, for PROFESSOR CARL VOLLMÖLLER'S *Sammlung französischer Neudrucke*. An introductory essay on the history of the "three unities" will accompany the work.

OBITUARY.

In July of last year, A. LARSEN died suddenly at Copenhagen, Denmark. Although by profession a translator, MR. LARSEN owes his reputation as a scholar to his Dano-Norwegian-English Dictionary, the first edition of which appeared in 1881 and made an immediate success. For some time this book had been out of print, and a second edition, enlarged and rewritten, was published last year, only a short time before its author's death. MR. LARSEN was a man of retiring habits, and though already of middle age and one of the first English scholars in Denmark, his talents received no public acknowledgement. He was the translator of works from English, German, and French, and showed in these as in all his efforts great conscientiousness and precision. His death is a loss to Denmark and will be regretted by all persons interested in the study of the Danish language.

JOURNAL NOTICES.

REVUE DES PATOIS, 2E ANNÉE, NO. 3, JUILLET-OCTOBRE, 1888.—**Jullien, E.,** Quelques mots de la langue vulgaire chez les agronomes latins.—**Hingre:** Grande complainte en patois vosgien (suite).—**Bonnardot, Fr.,** "Tant mieux! Tant pis!" dialogue populaire en patois de la plaine de Beaune.—**Fertiault, F.,** Conte de l'Aunis.—**Philipon, E.,** Le patois de Saint-Genis-les-Ollières et le dialecte lyonnais (suite).—**Mistral, F.,** La chèvre de maître Raphaël, conte en patois de Maillane.—**Clédat, L.,** La chanson du Pauvre Jean, en patois des environs de Périgueux, avec musique.—**Puitspelu:** Ròffoles in patuais liyonnais (II).—**Notices Bibliographiques.** *Comptes-rendus* de: Vietor, Phonetische Studien; Millet, Etudes lexicographiques sur l'ancienne langue française; Baudouin, Glossaire du patois de la forêt de Clairvaux; Constantin, Recueil complet des chansons patoises de Joseph Béard, etc.,—Chronique.

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MODERN LANGUAGE NOTES.

Baltimore, March, 1889.

CHAUCER'S DREAM.

KÖLBING'S *Englische Studien*, Heft 2, Bd. xii, contains an article by A. BRANDL entitled, "Ueber einige historische anspielungen in den Chaucer-dichtungen," in which the author has collected some historical material relative to the authorship of the poem called 'Chaucer's Dream.' Nothing definite, however, has followed from external evidence. A closer examination of the poem itself certainly proves that CHAUCER was not the author and suggests moreover its Northern origin.

HERZBERG (LEMCKE'S *Jahrb.* viii, 133 f.), ELLIS ('Early English Pronunciation.' *E. E. Text Soc.*, Extra Series, Part I, p. 251), and TEN BRINK) 'Chaucer Studien,' I, p. 165) have already published lists of the imperfect rimes, which may be here summed up together with other peculiarities.

It may be observed, first, that 'Chaucer's Dream' was printed in 1598 for the first time, according to PROF. SKEAT ('Prioress Tale,' etc., p. lxxxi); though ELLIS says (p. 251) in "SPEGHT'S edition of CHAUCER 1597 and 1602, no manuscript copy being known."

The imperfections in rime may be classed under tests corresponding to those employed by PROF. SKEAT, as above cited, for comparison with the rimes of the 'Romance of the Rose.'*

Test I. The riming of French *-ie(ye)* with (1) *-y*, a rime never used by CHAUCER, but frequent in the '*Dream*:'

company: by 2025.
joyously: harmony 717.
cry: company 1725.
softely: harmony 1829.

all which cases, says TEN BRINK, are found in the 'Rom. of Rose.'

(2) French *-ie(ye)* with *-e(-ee)*, not found in 'Rom. of Rose:'

be: companie 107, 121, 731.
safety (for safete):) companie 1573.
journeye: (for-nee): preye 1451.
journay: way 1947.
dey: journey 1527.

also such as: *-ene-(eene)* with *-ine(-yne, -eyne)*; that is, Old English *éa(éage)* with O.E. *é(grêne)*: as in:

eene: kene 47.
grene: yene (=eyne or eyen) 351.
greene: eene 1719.
een (for eyne): queen 659.
nine: greene 1861.
sein (for seen or see): eyen 591.

with which compare

resigne: nine 1117.
signe: encline 883.

Test II. The use of assonant rimes. In proportion to the 'Rom. of Rose,' this poem contains nearly four times the number of assonants, which is in itself a strong proof of its unauthenticity. These are as follows:

undertaketh: scapeth 337.
bove (for bowe): love 747.
tender: remember 1115, 1415.
rose: gose (for goeth) 1287, 1523.
rome: towne 1568.
named: attained 597.

Test III. The riming of *here* and *there*. DR. WEYMOUTH, says PROF. SKEAT, in the *Transactions of the Phil. Soc.*, maintains that CHAUCER uses one set of words to rime with *here*, another with *there*. But in the 'Dream' we find:

were: here 465, 997, and also
were: there 449, 461, 723, &c., and

such combinations as:

manere: here 227.
were: manere 325.
were: feare 1317.
feare: there 541, 635, &c.,

thus showing that the author of the 'Dream' did not hesitate to rime these sets of words.

Test IV. Strange rimes. The remaining non-Chaucerian rimes may be mentioned here. Entire absence of rime; for example, destroid: conclude 635. BRANDL also cites: *-ou* with French *u*, vertuous: use 809, 1889, also, paines: staines (*-es*, the sing. ending of the verb) 909.

appele: Counsele 1669.
Fiftene: even 1511.
promise: mese 2117.

(*The lines are numbered according to MORRIS' edition.)

(the change however of *e* to *i* occurs with CHAUCER).

Test V. The test of dialect. In examining the 'Dream,' we find some forms which admit of explanation only as being Northern forms. Since there is no manuscript, the printed form alone must be relied upon.

The poet has used the present participle ending *-and*, a clear indication of the Northern dialect:

livand: servand 1629, which is either the substantive form for *servant*, or may also be construed as present participle. Also: hand: avisand 1883. With these compare 'Rom. of Rose' 2263. By changing these into Chaucerian spelling we should lose the rime.

All the above false rimes have their correspondences in Northern poems. For French *-ie* and *-y* cf. BARBOUR Bk. i, 389; ii, 262, 286, etc. For *-y* and *ee(-y)*, day: journay, MINOT iii, 39. Assonance is frequent in Northern works: *u* is rimed with *ous*; Tolomeus: vertuous, 'Alisaundre' 2375.

If in the rime *knowe*: *lowe* 323, the proper spelling *lawe* be restored to rime with *knawe*, we should then gain a perfect rime and the Northern form of the word; cf. MINOT vi, 47–50. The frequent absence of final *-e* in the 'Dream' is also a Northern feature.

The vocabulary serves as a final test. This poem contains peculiar words, some differing in form, others in meaning from the Chaucerian use, while a few never occur in the poet's works. Many of these rare words are at times found in BARBOUR, WYCLIF, 'Piers Plowman,' 'P. Plowman's Creed,' MINOT, etc. Such are:

brittilnes, fickleness, 199; CHAUCER, also TREVISA ii, 219, have *brutelnesse*. WYCLIF often uses Lat. *britil.*

alarged, 155, *cf.* WYCLIF'S 'Select Works' i, 93, 316.

farme, a meal, 1752; 'Old Eng. Hom.' ii, 11, has *ferme.*

entaile, to carve, 9, used in same sense in 'Rom. of Rose' 140, 162, and in 'P. Pl. Creed,' 395–8.

sute, suit, train, etc., 81, found also in 'Boke of Duchesse' 261, also in 'Piers P.'

hext, highest, 345, *cf.* 'Piers P.' 12,145; 'Dest. of Troy' 13504.

tane, taken, 890, 1171, 1651, also used in 'Rom. of Rose' 5897; *cf.* BARBOUR 521, MINOT ix, 66; 'Dest. of Troy' 1010.

sitting, becoming, 815, also used in same sense in 'Rom. of Rose' 986, and 'Dest. of Troy' 1737.

Other words vary in form from the Chaucerian use:

nise, nice, 314; CHAUCER has *nice*, *nyce*; 'Richard the Red.' 3,144 has the form *nysete.*

praiden, requested, 2156. CHAUCER has *preyen*; 'Rom. of Rose' has *praiyng*, 5841.

durense, 1201, CHAUCER has *duresse.*

saine, to say, 242, 558, 600. CHAUCER has *sayn*, *seyn.* This form occurs in MINOT i, 81.

hoast, 1723, CHAUCER has *host*, *ost.*

cace, 56, CHAUCER has *cas*, *caas.*

Other remarkable words are:

consite, recite, 1240.

goodlely, 824.

thacke, thatch, 1773.

malure, misfortune, 601.

axen, fever, 35.

rere, raise, 470, 1726.

The persistence of *k* in *kirke* 1306, 2067, and of *gg* in *leggyng* 816, is characteristic of the Northern dialect; also *fortravailed* (altered into *fare travailed*)* p. 216. Despite the evidence furnished by the rime and vocabulary to prove the Northern origin or influence in this poem, CHAUCER'S 'Dream' contains, as I stated in my thesis upon 'The Alliteration of Chaucer' (Leipzig, 1888), less general alliteration than either the 'Boke of the Duchesse' or 'Rom. of Rose,' and presents the smallest proportion between formal and non-formal alliterative terms; though the character of these combinations is not essentially different from that of the phrases found in the 'Boke of Duch.' This is worthy of notice because the Northern poets continued the use of alliteration even in the sixteenth century.

We should, from the above evidence, conclude as PROF. SKEAT does in his examination of the 'Rom. of Rose,' by saying, "the original dialect (of the 'Dream') was not North-

* 'Essays on CHAUCER.' Part v., p. 614.

umbrian, but a midland dialect exhibiting Northumbrian tendencies."

PROF. SKEAT assigns the poem to the end of the fifteenth century. MR. KINGTON-OLIPHANT says it contains phrases dating from after 1500.

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THE GERUNDIAL CONSTRUCTION IN THE ROMANIC LANGUAGES. VI.

What has been said in the treatment of the gerund without a preposition does not by any means exhaust the subject. In fact, many of the cases arranged under the caption of verbs of motion fall naturally and logically into a more general division of the subject; but as in the languages of Provence and North France there was an evident predilection, now to some extent abandoned, for constructing the verbal in *-ant* with a verb of motion, it was thought preferable to consider all examples of this nature under the same heading. By a more general division of the subject is meant, that, irrespective of the signification or use of the principal verb, the gerund may play the part of an abbreviator, so to speak, in the expression of thought. In addition to conciseness, a greater harmony of word-arrangement is attained for the sentence, since a constant resort to conjunctions, relative pronouns, and temporal and causal adverbs is avoided. All the Romanic languages held to this mode of expression inherited from the Latin, and some of them, notably the Spanish, Italian and Wallachian, have given a so much freer scope to it than the mother-tongue, that there is hardly any relations which may not be rendered by the gerund. The Teutonic languages, on the other hand, seem not to have fallen naturally and easily into the participial or gerundial construction. It must have been rare in Gothic, considering the few examples to be found in its extant literary monuments. The Old and Middle High German writers show little liking for it; and the same may be said of Early and Middle English authors. With these languages the growth has been slow and occasioned probably, in great measure, by the influence of the Romance tongues. Its earlier and rapid growth in our language is doubtless traceable to this source. One who is accustomed to read the German papers published in this country will notice with interest how their editors and contributors, speaking both languages, allow themselves to be drawn by English influence into a license, in this respect, which must astonish in no small degree their Teutonic brothers on the other side of the water. The present writer can well recall his own feeling, when a few years ago he took to reading German-American papers. Having been brought up, so to speak, on the grammar and the authors of the golden age of German literature, he began to ask himself the question, whether he had not misunderstood the teachings of his grammar and instructors and whether they had not taught him a fossilized language no longer in vogue. And it was some time before the light dawned upon him, that more recent authors indulged in a freer use of the participial construction and that German-American editors were only carrying this freedom to an extreme through the influence above mentioned.*

It has been said that the use of the verbal in *-ant* enables the speaker to avoid the constant repetition of conjunctions and relative, temporal and causal clauses, while at the same time it gives harmony and variety to the discourse. This posited, we may expect to find it expressing any of the numerous phases of thought common to coördinate and subordinate clauses; and such is the case. It takes the place of a coördinate clause, and when that of a dependent, it may represent a relative sentence, an adverbial clause of time, cause, manner and means, a condition, a concession, or even a final clause, as has already been noted under *envoyer*, *mandar*, etc.†

*NOTE.—GOETHE's liberal use of the participle in 'Hermann und Dorothea' and some others of his works was not sanctioned by the custom of his predecessors and contemporaries.

†NOTE.—This implies that it is permissible to speak of mood and tense as belonging to the gerund, not, it is true, as inherent in it as an essential element, but indirectly through its connection with the finite verb. In this way it may come to have any mood, tense or number, according to the construction of the sentence in which it is contained. The simple tense is usually confined to the expression of past,

It is incumbent to make two divisions of the cases that may arise: first, where the gerund is used absolutely; and, second, where it depends in some way on the principal sentence. In the second category the gerund may bear directly or indirectly upon either the subject or the object of the finite verb. The latter (the object) has been partially treated in discussing the construction of *voir*, *trouver*, *ouïr*, *sentir*, etc. It may be stated in general terms that neither of these divisions affords many examples. The absolute construction, in fact, can hardly be said to be an established principle of Old French syntax. This is what we should expect *a priori*. The absolute construction was almost unknown in early Latin. But a single doubtful instance is found in the Laws of the Twelve Tables. The people being the great conservators of language and traditions, we may infer that the construction had hardly worked down into the popular dialect even during the classical and post classical period of Roman literature. The Romanic languages, deriving from the popular Latin carried into the provinces by the Roman soldiery, would hardly, during their formative period, show any certain traces of a syntactic principle which was probably foreign to their primordial source.

Two forms in *-ant* (*-ent*) from *voir* and *oïr* are of frequent occurrence both in Old French and Provençal; and authors do not seem to have had a very clear idea as to their nature, that is, whether they were simple prepositions or verbs. There can be no doubt but that they originated in the ablative absolute of the Latin, but their force as such was evidently not clearly felt. I should be disposed to believe that in cases like the following, where they precede the noun they were felt to have a kind of prepositional force such as 'before,' 'in the presence of:'

Que mon language ont blasme li Fran ois
Et mes chançons oiant les champenois.
Quesne de Betune, B. 221-15.

Par les dous resnes le cobra
Veant ses euz, puis i monta.
Gormund and Isembard, 571.

La ne passoit Sarrasins ne Escler
Ne l'esclinast, voiant tot le barné.
Huon de Bordeaux, B. 186-1.

Tant que Abiaatar . . . . . soanet la offerta de Joachim, veyent tot lo poble.
Sermons xi-xii cent. B. 23-28.

But in the following lines from the 'Vie de Seint Auban,' *ouant* and *veant* seem to have their full verbal force:

E dist en haute voiz, les sarazins ouant (l. 805)
De chastre fu menez, tuz de la curt veant (1144).

Later on, RABELAIS treated *oyant* like any other form in *-ant*: "Panurge ayant payé le marchand, choisit de tout le troupeau un beau et grand mouton et l'emportait criant et bellant, oyans tous les autres et ensemblement bellans."

This fact testifies to the persistence all along of its verbal force.

In Provençal *ausent* and *vesent* were generally treated as in French; but they might also be followed by the preposition *de*, which virtually deprived them of their verbal function and they then became adverbial or prepositional phrases, equivalent to: 'in the hearing of' and 'in the presence of:'

Vesent de totz, de denlhos,
G. Barra, pro cavalier,
Estec dejos lo vert laurier,
G. de la Barra, 224.

E vay comensar sa razo
Ausent de totz los Sarrasis
ditto, 190.

Whatever be the final conclusion with reference to *oyant* and *voyant*, the circumstance of their universal use both in North and South

in discussing the construction of *voir*, *trouver*, *ouïr*, *sentir*, etc. It may be stated in general terms that neither of these divisions affords many examples. The absolute construction, in fact, can hardly be said to be an established principle of Old French syntax. This is what we should expect *a priori*. The absolute construction was almost unknown in early Latin. But a single doubtful instance is found in the Laws of the Twelve Tables. The people being the great conservators of language and traditions, we may infer that the construction had hardly worked down into the popular dialect even during the classical and post classical period of Roman literature. The Romanic languages, deriving from the popular Latin carried into the provinces by the Roman soldiery, would hardly, during their formative period, show any certain traces of a syntactic principle which was probably foreign to their primordial source.

Two forms in *-ant* (*-ent*) from *voir* and *oïr* are of frequent occurrence both in Old French

present and future time, without reference to other actions; the compound to that of past anterior and future anterior events, not excluding, however, perfect or completed action independent of conditions. This holds generally true of the principal members of the Romanic group of languages, with the exception of the Wallachian, which is so free in the use of its simple gerund that it seems to feel little need of a compound. It may be of interest here, by way of illustrating this fact, to take the same thought and trace its expression through these several languages. For this purpose I select Matthew, iii, 16.

Βαπτισθεὶς δὲ ὁ Ἰησοῦς εὐθὺς ἀνέβη ἀπὸ τοῦ ὕδατος.

And Jesus, when he was baptized, went up straightway out of the water.

Et quand Jésus eut été baptisé, il sortit incontinent de l'eau.

E Gesù, tosto che fu battezzato, salì fuor dell'acqua.

Y Jesus despues que fué bautizado, subió luego del agua.

E sendo Jesus baptizado, subio logo da agua.

Şi botezîndu-se Iisusŭ, îndată a esitŭ din apă.

That is, only the Wallachian has translated the Greek aorist participle by the simple form of the gerund. Many other parallels might be cited from the same source. But it must not be inferred that the rule is absolute.

France and by authors who seem to have studiously avoided the absolute construction, argues strongly in favor of the presumption that their real nature as absolute constructions was not clearly defined.*

Excepting these two crystallized expressions, it would, I imagine, be a very difficult task to find an unquestionable example, in the old authors, of the absolute construction. For neither in the 'Chanson de Roland,' 'Voyage de Charlemagne,' 'Roman de Rou,' La Bible de Guiot de Provins,' 'Vie de S. Auban,' 'Roman d'Aquin,' 'Berte aus grans piés' 'Flore et Blanceflor,' 'Henri de Valenciennes,' 'Ville-Hardouin,' the translation of 'Guillaume de Tyr,' 'Aiol et Mirabel,' 'Vie de S. Alexi' (*Romania*, viii), 'De Saint Alexi (JOSEPH Herz),' the selections in BARTSCH'S 'Chrestomathy,' nor in various other shorter pieces, have I been able to come upon a genuine, undoubted case; while *voyant* and *oyant* in some of these works are frequently met; as, for instance, in 'Guillaume de Tyr,' eleven times.

The following are possibly absolute but they are not clearly so and may be otherwise construed without forcing the syntax.

> La peussiez veier estur espes e grant
> . . . . . .
> Maint cheval escumer, ses rednes trainant.
> Roman de Rou, 3242.

Et emporta cil qui frappez estoit, le glaive trainant. Joinville, ch. LII.

Et li soudans s'enfui ou flum le glaive trainant. ibidem, ch. LXIX.

The only example contained in BARTSCH'S 'Chrestomathy' is found in the selections from the 'Mémoires de Philippe de Comines': mais estant le jour un peu haussé et esclaircy, ils trouverent que c'estoient grands chardons.

The great literary and artistic movement known as the Renascence, which had been ripening in Italy in the preceding century, spread northward into France in the sixteenth, through the intimate relations between the French and Italians which sprang out of the wars of Charles VIII and Louis XII. The literary part of this movement consisted chiefly in a recurrence to classical models; and how much the literature and languages of the countries reached by this reformation were affected, the most cursory examination will show. It is but reasonable, therefore, to suppose that the absolute construction with the gerund, which had not found favor prior to this period, was immensely helped on by the influence of the classic languages; possibly also by the Italian, in which the construction in question had been an established principle of syntax from the earliest times.

But it must not be supposed that the French mind has manifested the same fondness for this construction as that of the other Romanic peoples. On the contrary, while it has now become thoroughly naturalized, French writers, unlike the Spanish, Italian and Portuguese, seem to fall more naturally into other constructions. The French and English not having gone to such extremes in this respect, have always in reserve a means of producing fine effects. Witness the exceeding happy effect of the last line of the following stanza from a poem by HEBER addressed to his wife:

> If thou wert by my side, my love,
> How fast would evening fail
> In green Bengala's palmy grove,
> Listening the nightingale.

The gerundial construction, as has been said, is a shortened device, whereby the use of conjunctions and verbs in personal moods is avoided. The precise shade of meaning of the gerund is implied in, and has to be gathered from, the general or logical make-up of the sentence. If converted into a finite mood, the conjunction requisite to make the clause equivalent will be (in French) any one of these: *si, attendu que, vu que, puisque, parce que, pendant que*, etc. I do not find a *concession* so expressed (*quoique, bien que*), altho' the difference between *condition* and *concession* is often so slight, that one may be taken for the other, as the example below cited from PONSARD will show.

It is not always easy to determine the exact relation implied in the gerund; for this reason

*NOTE.—In the second volume of the *Archivio Glot. Ital.*, p. 242, I find an example which may be one of these same constructions on Italian soil.

> Ma de soi vexia alquanti,
> Per visitar li logi santi,
> *De voiante*, vegne lanto, etc.

This might represent either *Deo vidente* or *Deo volente*. If the latter, it would be a case of the disappearance of medial *l* in Italian, which would be peculiar.

guage of South France employed the gerund nearly, if not quite, as freely as the Spanish and Italian. A few other exceptional cases are of a nature which forbids logical classification. That immediately following, from the 'Vie de S. Auban,' takes the place of a final clause.

. . . . . ù fu gent alïnée
Atendant la parole à queu chief fust menée.
Line 581.

La voiz del segnur frainanz les cedres, e frainderat li sire les cedres Libani.
Psalm xxix. B. 42,25.

Mil sumes par numbre e vus sul demandant,
Mes ke un suls i faut malade surgurnant.
Vie de S. Auban, 1189.

That is, in the last two examples the verbal in *-ant* is connected by a conjunction with the finite verb, as if it were itself a verb in a personal mood.

. . . . . je n'en ferai noiant
Ne pris vo deu un denier valissant.
Huon de Bordeaux, B. 189,6.
No quier de raenz o valhan dinier.
G. de Rossilho, 7682.

This expression was common both in early French and Provençal and is so strikingly identical with our not inelegant slang, *worth a cent*, as: my pony won't gallop *worth a cent*, that one is strongly tempted to believe in a historical connection between the two. It would be but another instance of the important part played by the people as conservators of once well-established linguistic phenomena.

Esdreçanz esdreceras tun arc, les seremenz as lignedes les quels tu parlas.
Canticum Habaccuc, B. 43,17.

Only in the Portuguese have I noticed this duplication or gemination, so to speak, of verbs for purpose of emphasis.

Vi claramente visto o lume vivo.
Os Lus. v. 18.
Andando vae Dom Gayfeiros
Andando a bom andar.
Hardung, Romanceiro Part. II. 8.
Andando andando toda a noite andava;
Lá por madrugada que me attendava.
ditto, II. 163.

Two gerunds asyndetically used.

Fichant musant par mi ces voies
Cort audevant por eus deçoivre.
Roman de Renart, B. 200, 21.
Issi parlant li enfant vinrent
Plorant et par les mains se tinrent.
Flore et Blanceflor, 2827.

This mode of expression is not confined to the French; it is quite common in some of the other languages.

Lo vers fo faitz als enblabotz
A Poivert tot jogan riden.
Peire d'Alvernhe, B. 80, 24.

Aquela gentil domna ma domna Beatris . . . . . era ben apercebuda quel moria languen deziran per ela si la toquet piatatz.
Bib. der Troub. xxxii.

Cosl, benedicendomi cantando,
Tre volte cinse me, si com' io tacqui.
Dante, Par. xxiv, 151.
Que havendo tanto já que as portas vendo
Onde o dia é comprido e onde breve.
Os Lus. I. 27.

Intrând înte apărându-se cu evantaĭlul.
V. Alecsandri, Scora Mâţei.

Compare also Shakespeare's: So weeping smiling greet I thee, my earth.

But returning from this digression, it is to the modern language that we have to look for the full and easy use of the gerund under the second heading, that is, when not absolutely employed. Here it is universally made to discharge any of the following functions: (a) relative or adjective clause; (b) temporal clause; (c) conditional clause; (d) a concession; (e) causal relations; and (f) to determine the modality of some finite verb of motion, which last we saw to be the most common use of the gerund in the early language. A few examples will illustrate the modern usage.

(a) Ce n'était encore qu'un vague profil se détachant à peine sur l'azur du ciel.
Erckmann-Chatrian.

(b) Ce disant la grande Sarah [Bernhardt] se pelotonna sur son petit pouf à peine plus haut que le tapis.
L'Evènement (Paris Paper).

(c) Madame de Vergis, sachant le comte sur ses gardes, n'avait pas osé sortir de l'hôtel cette nuit.
X. de Montépin.

(d) Soit; mais ne disant mot, je n'en pense pas moins.
Molière, Tartufe, II. 2.

(e) L'homme dans son miroir se fait de grands saluts;
Le miroir les lui rend, mais dans son âme obscure
Il rit et sait le fond de l'homme, étant mercure.
V. Hugo, L'Ane.

(f) A mesure que la langue d'oc allait s'effaçant on voyait grandir la langue d'oïl ou le roman wallon. Peschier.

Là sur une charette une poutre branlante
Vient menaçant de loin la foule qu'elle augmente.
Boileau.

In sentences like:—

Et la bonne femme se levant comme un ressort, accourut me débarrasser de mon manteau, and; Je me bornai donc à prier Sperver de bien se garder de faire feu sur la Peste-Noire, le prévenant que cela lui porterait malheur (Erckmann-Chatrian), the gerundial clause is not subordinate to that containing the finite verb. The two actions are consecutive to each other and form the members of a compound sentence, as may be seen by converting the gerund into a verb of the same mood and tense as the other verb: la bonne femme se leva et accourut, etc.

As the Latin used the present participle preceded by *quasi*, in the sense of *as if*, so the Romance tongues employ the gerund after words of similar import.

Au fond se tient son page, immobile et comme attendant ses ordres.
V. Hugo, Ruy Blas, IV. 1.

Je le considérais comme m'appartenant, puisque je le portais au théâtre.
X. de Montépin.

Noi ne gim quasi gabbando.
Guittone d'Arezzo.

Ya está hecho brasa, y ya está como temblando de frio.
G. de Castro, moc. de Cid.

Con este pensamiento guió á Rocinante hacia su aldea, el cual, casi conociendo la querencia, con tanta gana comenzó á caminar.
Don Quijote, ch. 4.

SAMUEL GARNER.
Annapolis, Md.

LORD MACAULAY AS AN HISTORIAN.

It was the purpose of MACAULAY to give to the world, as the supreme effort of his life, "a history of England, from the accession of JAMES II to a time which is within the memory of men still living." Had he lived to reach the objective point of his magnificent design, it may be assumed that it would have culminated with Waterloo, the close of the Napoleonic wars, and the general reconstruction of European politics by the congress of Vienna in 1815. The French Revolution, an era which possesses a peculiar fascination for the creative and romantic historian, would have formed the beginning of the last act in his historic drama.

The character of WILLIAM III of Orange seems at an early period to have captivated the taste and inspired the imagination of our historian. That the Protestant hero is the central figure in his array of characters is evident at a glance. Upon the delineation of form and feature, as well as upon the portrayal of his inner life, the most elaborate artistic efforts of the historian have been expended. The clear original of this most highly drawn of all his portraits, may be discovered in the vigorous and faithful sketch of GILBERT BURNETT, Bishop of Salisbury, the friend and confidential adviser of his sovereign. It was the rich and complex interest that gathers around our seventeenth century history from the assembling of the Long Parliament in 1640 to the Revolution of 1688, which renders WILLIAM the central figure of the narrative. The men of '88 were the successors of the more heroic spirits of 1640, and consummated the labors of which their predecessors had seen but the vigorous beginning.

The Revolution of 1688 was in itself a critical or regulative movement, an endeavor to fix and ascertain the limits of the constitution in precise forms and definite propositions. It was the matured result of the task undertaken by SIMON de MONTFORT in the thirteenth century, a task whose development, though often checked by Tudor and Stuart absolutism, has never been permanently arrested or overcome. The critical tone of the Revolution was in harmony with that coördinate movement in the sphere of analytical and philosophical development which was so marked a feature in the growth of the European intellect during the seventeenth century, a period treated with such felicity of style and richness of illustration by LECKY in his 'History of Rationalism.' In 1687, the year preceding the Revolution, NEWTON gave to the world the completed edition of his 'Principia'—upon whose foundation all true science must forever abide. The year that saw the accession of the House of Orange was the birth year of POPE, the most

finished product of the critical era. All the springs, all the quickening forces of modern life, were vigorously unfolding. The "old order was changing, yielding place to new;" the dramatic fire of Shakesperian days had been conserved and was to be correlated in its modern representative, the novel of life and character; FIELDING, SMOLLETT and RICHARDSON, were to follow in the wake of DE FOE, STEELE and ADDISON, and to expand the work which they had traced in outline in the still unfading portraitures of the Spectator Club. The era is one that possesses a peculiar charm for students of literary history as well as of romance, for MARK PATTISON and for THACKERAY, for the colossal learning and strict sobriety of judgment that were blended in L. VON RANKE, for the graphic faculty and presentative power of LORD MACAULAY.

Few eras present a more complex attraction or a more potent charm. To one side of MACAULAY'S nature it appealed powerfully—the diversity of strongly defined character, the ample scope for the exercise of delineative faculty, the unfolding of that political conciousness which was so eminently developed in our historian who amid all the vicissitudes of an arduous political career, never "gave up to party what was meant for mankind," nor soiled "the white flower of a blameless life" by ignoble concession or unworthy expedient—all these elements of inspiration were blended in the revolution of 1688. There was no suspension of development, no breach of political continuity even during the Saturnalia of the STUART Restoration, as "freedom slowly broadened down from precedent to precedent."

To the task of exhibiting this most critical and instructive of our political epochs, the sympathetic spirit of MACAULAY addressed itself, as the supreme effort of his life. Yet the central point of the great drama could be approached only by orderly and artistic advances—the precipitation of the modern compiler could find no place in the literary creed of our historian. In the construction of the classical sonnet, that most delicate and difficult of all metrical forms to the student of English verse, there must be so gentle and gradual a development of the thought through the several stages of its progression that the leading idea to which all converges must be presented without abrupt transition,—the reader gliding into its possession with no consciousness of effort. To the observance of some such law of artistic harmony we are indebted for that unrivalled outline of our earlier history which conducts us with such felicitous grace and ease to the climax of the narrative, an outline whose vigor and freshness is not abated even in the light of half a century's expanding knowledge, with all the illumination and elucidation of comparative philology. The charge of inaccuracy and of unfair delineation of character, has been the favorite and oft-repeated complaint preferred against MACAULAY. No indictment, except that of plagiarism, is more easy to urge, nor more difficult to demonstrate by judicial process or by logical method. Similar accusations are advanced against all historians of eminence, unfairness being, in popular acceptation, a sort of generic designation for all encroachment upon inherited beliefs or deflection from transmitted creeds. It is the dictum of Guy Darell in BULWER'S famous story, "In my code to doubt is treason." The diligent student of our current literature is aware that the same allegations are brought, acrimoniously, it may be, against the most stimulating and exhilarating writers that have enlumined the dark sources and hidden springs of our modern life; against MR. FREEMAN, in regard to the archæological trustworthiness of his recent work; against JOHN RICHARD GREEN by BREWER, in a critique of wondrous amplitude and power; against MILMAN, the historian of Latin Christianity and of the Jewish race, who, with BISHOP THIRLWALL, was among the first of English scholars to appropriate the critical methods of German research; against AUGUSTIN THIERRY, the most fascinating in style of modern French historians, by no less an authority than MR. FREEMAN. The line would indeed "stretch out to the crack of doom," if all the instances were enumerated in which unfairness, perversion, or violent dealing with original sources, has been alleged against standard historians. It is true that MACAULAY'S most glowing pictures must be rigidly scrutinized and accepted with reserve,

it is true that intensity of conviction has sometimes led him into overwrought narrative, yet among all the masters of historic art, none has been animated by greater purity of spirit, by a more thorough absence of tampering with authorities, by more intense and exacting scrutiny of original sources,—those springs of history the knowledge of which is the first and highest condition of genuine scholarship.

The quickening power of his work is the purest attestation of its excellence. It is to him that FREEMAN attributes his own mastery of historic method, his own simplicity and vigor of diction. The same enlivening influence roused to activity the genius of FROUDE, whose reputation as a master of style will long survive his fame as an historian. To the same inspiration is due, in a measure, the fervor and glow of JOHN RICHARD GREEN, who gratefully recognizing this indebtedness to FREEMAN and STUBBS as his masters in English history, has apparently ignored "the dead but sceptred sovereign," who imparted to his own hand its cunning. Nor in our own land is his influence unseen or unfelt, even if it be discernible only in the faint adumbrations and hideous travesties of his avowed imitators. Let us at least be thankful that the American copyists have for the most part ripened into that "maturity of corruption" so vividly portrayed by FRANCIS—"at which the worst examples cease to be contagious."

It is an additional cause of surprise that the charge of unfairness should be so assiduously urged against MACAULAY, when in respect of many fundamental issues the historic world is still divided into hostile camps and contending legions. To illustrate this broad proposition by specific examples, the school of historians of which STUBBS and FREEMAN are the acknowledged leaders, and of which GREEN was the docile disciple, have constructed their historic foundation upon the presupposition of an exclusive Teutonic or Germanic basis underlying our English life and development. The influence of Roman occupation and Roman culture is explained as a merely transient force whose effects are speedily effaced by the impress of the Teutonic invasion. Yet historians of no less discernment and of no less attainment have seen in the long Roman tenure of the British isles from AGRICOLA to HONORIUS the formative period of much that is characteristic in our legal and municipal polity, and the origin of no inconsiderable portion of the Latin element in our vocabulary. The learned world is thus divided at the very threshold of our historic life, and no equitable or rational judgment can impeach the purity of the champions arrayed on either side of the still undetermined strife.

The time has not yet come, when the great transition epochs of the sixteenth and seventeenth centuries can be approached with perfect calmness, or discussed with perfect sobriety. The inherited passions and transmitted prejudices of the preceding ages subsist in modified activity, and perhaps some eras shall have passed over before we may hope to see the true and faithful images of the men of heroic stature,

> "Cast in the mighty mould
> In which in days of old
> Those massive ages ran."

To the shame of our popular historical literature, the character and the function of the Puritan movement is oft-times a travesty of truth. In view of the discordant attitude of the scholarly world, especially in regard to many of the critical developments of the epochs succeeding the Reformation, the blasts and counterblasts of warring historic factions, there is no reason founded in equity or justice why MACAULAY'S superb delineations should be consigned to the retributive genius of history as a salutary warning to all aspirants after the grace of style and the charm of literary form.

That the "shaping spirit of imagination" is an essential element in the formation of intellectual character is as true of the historian as it is of the poet or the scientist. It is the exercise of this faculty which enables him to re-create and restore a "day that is dead." For a cultivated imagination, by its very nature, must reproduce in faithful outline and with truthful touch. It is not the evolution of history from mere subjective fancies, but that

"vision and faculty" which pierces to the heart, lays open the inward and the essential and sweeps away the accidental, the extraneous and the traditional,—the revealing power that enabled SCOTT to re-create the character of RICHARD, and CARLYLE, stimulated by his example, to hold up a vigorous and genuine presentment of the great Elector. When some ages are passed over, it may be that the calmer scrutiny of a distant generation will discern in MACAULAY'S finished and breathing pictures, some deeper semblance of truth than shadowy counterfeits and mythical delineations. The unapproached charm of his rhythm, the golden cadence of his periods is the specific trangression for which he will find it most difficult to obtain absolution at the hands of his censors and critics.

HENRY E. SHEPHERD.

College of Charleston.

THE NORTHUMBRIAN Ebolsung.

In the *Academy* of August 7, 1886 (p. 92), PROF. COOK has, under this heading, anticipated a point which he will no doubt further deal with in his long expected and much desired Northumbrian Grammar. The article may be briefly summed up as follows: While rejecting, for various reasons, the already proposed etymological connections of this word, he postulates for the first part of it an Old-English **æfwils*, the transition of which hypothetical form into the actual *ebols*, is also explained.

Before saying a word in favor of one of these rejected etyma, I must try to dispose of two later suggestions. One was offered a fortnight later by MR. A. L. MAYHEW on p. 147 of *Notes and Queries* (August 21, 1886). He there asked if the word is perhaps coradicate with *ábelgan*, 'to be indignant.' The actually occurring form *ebylðu* by the side of *ebylgðe* are instanced in support of this etymology, while for a reason which is not sufficiently clear to me, we are also referred to DR. MURRAY'S 'Dictionary' *in voce a-belgen*. Apart from the fact that INDIGNATIO—*ebylgðu*, is separated in sense from BLASPHEMIA—*ebolsung*, there are phonetic difficulties in the way, which justify us in saying that the argument does not hold. First of all, it can hardly be supposed that the *g*, which is certainly part and parcel of the word, should have entirely disappeared in *all* the Northumbrian forms which are confessedly of some antiquity. Secondly, if the *g* could disappear, and if the West-Saxon suffix *á* could correspond to the *e* in *ebolsong*, we should expect this to be demonstrated from Northumbrian and not from Mercian forms. And lastly, this etymology involves the question of the 'root vowel' in serious difficulties.

The second suggestion may be found in 'SIEVERS' Grammar,' second ed. § 43 *anm.* 4. It is to the effect that *eofolsian* is from **efhálsian*. We must again bear in mind that in this hypothetical form the stress is placed on the first *a*, and therefore in *eofolsian*, on the second *o*. This antepenultimate vowel occurs as *u*, *o*, *a*, *e*, in the following forms: *eobulsung*, *eofulsung*, *efolsian*, *ebolsung*, *ebalsia*, *yfelsian* (see PROF. COOK'S article); in the root syllable such a wide range of vowel symbols would not, I think, be found. It cannot be assumed, by the way, that *eofulsung*, etc., owe their forms to a supposed connection (through popular etymology) with *eoful*, *eofel*, 'evil,' and that therefore a shifting of the accent has taken place, for *eofel* (=*yfel*) is not usual in Northumbrian and is altogether too rare a form to have brought about this phenomenon, which, at the most, could only be the origin of *yfelsian*.

So these theories would seem to be unsatisfactory, and leave a better one to be desired. PROF. COOK does not believe in the anatomical process which cuts up the word *ebolsong*, into *ebol* and *song*, and justly so. There can be no doubt that, whatever the first element may be, MR. MAYHEW is right in suggesting the derivation of a verb in *-sian*. Although this is not COOK'S ultimate view, he would not, speaking *a priori*, seem to be dead against this.

As to the first element, and its connection with *yfel*, I would venture to break a lance. PROF. COOK is very emphatic on the subject: "The Northumbrian Gospels, like West-Saxon, know only the form *yfel*, and it is impossible to identify this with *ebol*. The *b* like the *f* does undoubtedly stand for the sonant labial spirant; but the *e* cannot represent the umlaut of *u*, to say nothing of the vowel of the second

syllable." "I am not aware that, apart from the form *yfelsaþ* (WRIGHT-WÜLKER 482,8), about which presently, the existence of this word has been demonstrated in West-Saxon. I adduce the following from a tenth century prayer in the MS. Vesp. D. 20 p. 88 b, which will be found printed in full in the forthcoming part of the *Anglia* (xi, p. 98): *Ic ondette modes morþor 7 mæne aðas únsibbe 7 eo fulsunge ofermetto, 7 únmodennesse 7 receleaste godes beboda.*" Here is another difficulty thrown in the way of the connection with *á-belgan*. Now can we equate *eo* and *á* in West-Saxon?

Now I think PROF. COOK has overlooked the fact that *eo* (W.-S.) is the symbol of a vowel-value, in interchange, though exceedingly rarely, with *y*. If we perhaps doubt the ultimate West-Saxonhood of the *eo* in *eofulsæc* ('Elene,' 524), because all the epic poetry is of non-West-Saxon origin, the same can not be said of what occurs in the following passage of the A.-S. 'Boethius,' which is certainly of West-Saxon origin: *Hu mihtest ðu beon on midre þisse hwearfunga. þ þu eac mid earefoþe sum eofel ne gefeldest.* We may now compare this W.-S. *eofulsunge* with *yfelsaþ* in the Bible glosses as quoted above, and we need not look upon the latter with COOK as a "clumsy attempt to Saxonise the Northumbian form."

As to the chief difficulty, that of the Northumbrian *e*, which still remains unanswered, I can only ask if, in the light of this new form, the matter does not assume a different aspect. True enough, we may take COOK's word for it that in those remnants that have come down to us the Northumbrian ancestor of our present *evil* is always *yfel*, but it requires a knowledge of the Lindisfarne vowels, to which I can lay no claim, to be able to say positively: West-Saxon *y* can *never* be Northumbrian *e*.

At this point PROF. COSIJN of Leiden has been good enough to place the following references at my disposal:

ðe geðence:	TIBI VIDETUR,	'Matth.'	17,25.
gebrece:	FUNGERETUR,	'Luc.'	1,8.
breting:	FRACTIO,	'Luc.'	24,25.
endebrednis:	ORDO,	'Luc.'	1,8.

Now here are some cases where the umlaut of *u* undoubtedly has become *e* in Northumbrian. I think that we have no choice left, but to look upon *cbolsian*, etc., viewed in this light, as derivatives of *efol*, etc. < W.-S. *yfel*.

H. LOGEMAN.

Haarlem, Holland.

A NEW MAGAZINE: POET-LORE.

The CHEVALIER DE CHATELAIN, on the occasion of the three hundred and third anniversary of the birth of the poet of Avon, pierced with fine ridicule certain ambitious schemes of enthusiastic Shakespearians, proposed, three years before, at the tercentenary celebration. One plan, of which the CHEVALIER probably never heard, but which, like the others, was a complete and dreary failure, was the founding of a magazine, to become a depository of Shakespearian wisdom, and to be a sort of *Salon*, in which members of the guild, though more widely separated than Sicily is from Bohemia, might meet and talk. Where the Englishmen of 1864 failed, a young Philadelphian of 1883 succeeded. And in November of the latter year appeared the first number of *Shakespeariana*, "a journal designed to furnish a recognized medium for the interchange of ideas among Shakespearian scholars." It was most kindly received by the English press, welcomed by DOWDEN and HALLIWELL-PHILLIPPS, and STAPFER and SCHMIDT, and the best of Continental scholars; and had, as well, the endorsement of OLIVER WENDELL HOLMES, MATTHEW ARNOLD, and many a name familiar, and of great renown, outside the Shakespearian guild.

Its subsequent history has not been so fortunate, and its editorial management has been often changed. Its last issue, January 1889, dates from New York, and it is now directed by the New York Shakespeare Society, and is edited by MR. APPLETON MORGAN, author of the "Shakespeare-Myth."

The place of *Shakespeariana* has been taken in Philadelphia by a new and promising journal called "*Poet-Lore*: a monthly magazine devoted to SHAKESPEARE, BROWNING and the comparative study of literature." The last part of the title is significant, and if the editors really succeed in establishing for us, as in their editorial they promise, an American parallel to the *Zeitschrift für vergleichende Litteratur-Geschichte*, they will deserve, and doubtless receive, the gratitude

and applause of all who are interested in the scientific criticism of literature.

The magazine is in good hands. It is conducted by MISS CHARLOTTE PORTER, who was the last editor of *Shakespeariana* and who showed fine tact and skill in its management. The first number has for its leading article a scholarly and interesting paper from DR. D. G. BRINTON entitled "Facettes of Love: from Browning." Among those who have pledged themselves to assist the new enterprise are HORACE HOWARD FURNESS, WM. J. ROLFE, HIRAM CORSON, and D. G. BRINTON. The J. B. Lippincott Company print the magazine.

ALBERT H. SMYTH.

Philadelphia.

THIRD ANNUAL CONVENTION OF THE *MODERN LANGUAGE ASSOCIATION OF ONTARIO.*

The study of modern languages has received an onward impulse in the Province of Ontario since the formation of the Modern Language Teachers' Association, whose primary object was to urge the claims of the modern languages to a place in the curricula of High Schools and Colleges, as a means of intellectual culture not inferior to the Greek and Latin classics. Since the formation of the association three years ago the object has to a very large extent been attained so far as the secondary schools are concerned; but the conservative forces which control the affairs of the colleges render progress there exceedingly slow; and, as it seems at present, only the irresistible power of death will be able to afford relief.

The third convention was held in the Canadian Institute, Toronto, on January 2, 3 and 4, 1889, being opened with an address by the honorary President, SIR DANIEL WILSON, President of University College, who gave a brief account of the Indo-European languages, and reviewed the progress of linguistic study from the time of the formation of the Royal Asiatic Society down to about the year 1860.

MR. SEATH, Inspector of High Schools, gave an address on the teaching of English in secondary schools. DR. MACGILLIVRAY, the newly appointed Professor of French and German in Queen's College, read a paper on "The Position of Romance Philology in the Continental Universities." Other papers read and discussed were on "Written Examinations in English," "Elementary Teaching of French and German," "The Proper Character of Examinations in French," and "Practical Phonetics."

A resolution was adopted that a memorial be presented to the Senate of the Provincial University praying for changes in the courses of instruction. This memorial proposes that, in the fourth year, an option be allowed between a department of Romance and one of Teutonic Languages, the former to embrace French, Italian, Spanish, Provençal, and the latter, English, Gothic, Old and Middle High German, and Old Norse. The success of this proposal, if adopted by the Senate, will depend to no inconsiderable extent upon the appropriations that may be made for the library (none of the works published during the last thirty years on the philology of the modern languages having as yet been procured), as well as on the character of the future appointments to university professorships.

For the ensuing year MR. GOLDWIN SMITH, who has been a resident of Toronto for many years, was elected honorary president.

T. LOGIE.

Johns Hopkins University.

"*GANSELL.*"

In HENRYSON'S fable of "The Uplandis Mous and the Burges Mous" occurs the line,

"Thy guse is gude, thy *gansell* sour as gall."

LAING, in a note, conjectures that "gansell," means "sauce." JAMIESON defines "gansald, gansell," as a "severe rebuke," on the authority of RUDDIMAN, and as "equivalent to 'an ill-natured glour.'" He however points out that RUDDIMAN confounds this word with *gangeld*, "requital." He does not cite the passage from HENRYSON, but a proverb in two forms: "A good goose, but she has an ill gansell," and "It's a good grace [qy. *grice*?], but an ill gansell." If the word means "sauce," as seems likely, may it not have been figuratively used for a sharp or tart remark, as "sauce" is

sometimes used for an insolent or impertinent speech?* I should be glad to know the etymology of the word, or any other instance of its use.

WM. HAND BROWNE.

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CORRECTION.

In the review of M. GASTON PARIS' 'Extraits de la Chanson de Roland' (MOD. LANG. NOTES iv, col. 45) the statement is made, apropos of the treatment of *osberc*, "M. PARIS does not seem to have been aware that this explanation had already been offered by SUCHIER in GRÖBER'S 'Grundriss,' vol. i, p. 664, § 106." Too late for a rectification in the February number, I discovered (with regret for the oversight, though fortunately the harm was not great) a foot-note appended to the close of the article in question (*Rom.* xvii, p. 429), in which M. PARIS calls attention to p. 664 of the 'Grundriss,' stating that his article was written before he had read SUCHIER'S work. I may take the liberty of quoting here, from a private letter received from M. PARIS, a passage relieving M. GRAND of a part of the responsibility assigned to him in the review, as well as signalizing the above mentioned oversight:—

"Je vous remercie infiniment de votre article sur mes *Extraits*, et surtout de vos corrections. Je vais les comparer minutieusement à l' original; et j'en ferai profiter ma prochaine édition en vous remerciant comme je le dois. Vous avez tort d'attribuer à M. GRAND les fautes du glossaire; il n'est responsable que des omissions, qui sont peu nombreuses et graves, car il n'a fait que le relevé des mots. Vous dites, à propos de mon article sur *osberc*, que je parais ne pas avoir connu celui de M. SUCHIER; voyez cependant la note de la p. 429."

The interesting note referred to reads as follows:—Cet article était écrit quand j'ai lu le travail, remarquable à tant d'égards, de M. SUCHIER, *Le français, le provençal et leurs dialectes* (*Grundriss der romanischen Philologie*, t. iii). L'auteur a remarqué aussi la forme provençale de *osberc*: "Si, dit-il (p. 664), la Chanson de Roland a vraiment l'Anjou pour patrie, on s'explique d'autant plus facilement *osberc*, au lieu de l'habituel *halberc*, par l' *ausberc* des dialectes provençaux voisins: le nom sera venu avec la chose." Mais *osberc* n'est pas propre au *Roland* (voy. Schirling; les notations *auberc*, *aubert* sont dues à l'influénce de *hauberc*, *haubert*), non plus qu'*elme*, et si l'on peut admettre que ces mots venaient particulièrement du Poitou, ils se sont répandus dans toute la France du nord, sans détruire d' ailleurs leurs concurrents nationaux, *halberc* et *helme*.

H. A. TODD.

*Since I offered the query on this word, "Two Fifteenth Century Cookery Books" (E. E. T. Soc.) have come to my hand. Here we have *gauncelye* as a sauce containing pepper, ginger, saffron, onions (or garlic) and parsley. The glossary (s. v.) cites GODEFROY: "*janse*, *jance*, *gance*, sorte de sauce," and adds: "It would almost appear to be a sauce for a goose; compare '*gances*, anseres silvestres': Ducange." This would agree with HENRYSON'S use of the word; though in these cookery books it is not served with a goose but with eels and hens. W. H. B.

SHELLEY'S LATEST BIOGRAPHER.

Shelley: the Man and the Poet. By FELIX RABBE. Chicago: A. C. McClurg & Co. 1888. 8vo. pp. viii, 411. Translated from the French.

The personality of SHELLEY, that "beautiful and ineffectual angel," is so fascinating that biographers, in attempting to relate and pass judgment upon the unfortunate occurrences of his life, find it peculiarly difficult to steer a true course between the Scylla of inordinate eulogy and the Charybdis of brutality. Most of his biographers appear to be beguiled, by the idealizing spirit which they have caught from SHELLEY, into a somewhat wavering application of the ordinary rules of social conduct. It is felt that a spirit so unselfish, so magnanimous, so sympathetic, so beautiful, is capable of no very serious wrong,—that such a spirit is a law unto himself,

> "neither is it lawful
> That he should stoop to any other law."

This feeling is fully shared by M. RABBE, who, felicitously enough, applies to SHELLEY at the outset the fine saying of BERLIOZ: "Now it is exceptional natures who lead the world; and it is well that it should be so, for by their struggles and their pain they purchase light and movement for humanity."

The opposite view of SHELLEY,—the vulgar view of the British public of his time,—was expressed by the English officer who is said to have greeted the poet in the post-office at Pisa

with the words, "So you are that damn'd atheist Shelley," accompanying the words with a blow of his cane. This rude indictment has been formulated and expanded to the extent of two volumes by MR. JEAFFRESON. While such brutality on the part of critic or biographer must be resented by all liberal-minded readers, it is unfortunately true that the thorough-going justification of SHELLEY, in all his relations, rolls a great burden of proof upon the counsel for the defence. This burden, which even PROFESSOR DOWDEN did not carry with perfect ease, proves quite crushing to the weaker frame of M. RABBE,—or would prove so, were it not considerably lightened for him by the large tolls levied at the French frontier upon such moral importations. That SHELLEY should desert Harriet when life became difficult with her and when Mary was so incomparably more attractive to him, somehow appears much more reasonable to the flexible intelligence of the Frenchman than to the rigid moral sensibility of the Englishman! It is then no matter for surprise that SHELLEY's French translator turns out to be his stanchest admirer and most loyal biographer.

This uncompromising championship puts the reader on his guard. One feels that M. RABBE holds a brief for SHELLEY, and that he holds it not so much in behalf of SHELLEY the poet as in behalf of SHELLEY the revolutionist. Nor can it be said of this biographer, as of PROFESSOR DOWDEN, that he furnishes data for the correction of any possible misjudgments of his own. Thus, in support of his unquestioning assumption that SHELLEY's desertion of Harriet was justified by previous unfaithfulness on her part, M. RABBE adduces no evidence beyond SHELLEY's subsequent asseverations to SOUTHEY and to Mary of his innocence, and his obscure hints touching certain "horrors of unutterable villainy that led to this dark, dreadful death." But M. RABBE gives data enough to indicate considerable obtuseness or perversity on his own part in the interpretation of the evidence. How, for instance, can any biographer fail to put the most natural interpretation upon the attempted assassination of SHELLEY at Tremadoc; upon the recollections which, according to THORNTON HUNT, "pursued him like an Orestes;" upon his story of the mysterious lady, "young, handsome, and of noble connections," who appeared to him in 1816, on the night before he left London for Switzerland, made a tender confession to him, thenceforth followed him in all his pilgrimages, and finally died at Naples "to SHELLEY's inconsolable grief." If we know anything of the workings of SHELLEY's mind, we know that his powerful imagination could convince him of the outward reality of its subjective creations. And it seems equally evident that, after Harriet's suicide, he was subject to fits of very natural but half-concealed remorse which at times made life burdensome, and which are psychologically quite reconcilable with his intellectual conviction of his real innocence toward that unhappy woman.

This moral obtuseness, which M. RABBE shares with so many writers upon SHELLEY, is not compensated by any perceptible critical faculty. It is a little startling to find a cultivated Frenchman so uncompromising a Shelleyite as to perceive in this poet's satirical writings an improvement upon "the incisiveness of Swift and the airiness of Aristophanes." Apropos of that disgusting farrago of dismal nonsense entitled "Swellfoot the Tyrant," M. RABBE has the fatuity to write as follows (with much more of the same sort): "The present time, which may be called the age of parody, may bow down before SHELLEY, and acknowledge in him the Shakespeare of the art." It would be impossible for any German making a *Fachstudium* of SHELLEY to go beyond this!

These reservations being made, it remains to be said that this is a very interesting and useful book, giving us in one volume,—and in plain language,—the cream of PROFESSOR DOWDEN's less simple and much more extended narrative. While it cannot be compared in point of literary skill with SYMOND's captivating little book in the *English Men of Letters* series, it is much more valuable as a repertory of facts about SHELLEY,—though its value in this respect is much impaired by the absence of an index. In short, the book is little more than a rather skilful compilation from the various authorities; but the author deserves our gratitude for allowing these authorities, whenever possible, to speak for themselves.

Thus all the most interesting passages in the poet's life are told by means of citations from his letters or diary, or from the narrative of MRS. SHELLEY, HOGG, PEACOCK, MEDWIN, and TRELAWNEY, ample quotations being also made from the biographies of ROSSETTI and PROFESSOR DOWDEN.

The work of the translator, MRS. CASHEL HOEY, has been well done. The English typography (by CHARLES DICKENS and EVANS) is decidedly below the level of the best American work, and the proof-reading is not first-rate. At p. 75 there is a reference to an imaginary frontispiece, and at p. 81 to an imaginary "Appendix ii;" the running headlines are frequently useless and misleading, and there are too many typographical errors,—the reference to CHARLES BROCKDEN BROWN as "a German disciple of Godwin" (p. 226) perhaps not being one of them.

SHELLEY'S definitive biographer,—who must unite the sympathy and enthusiasm of SYMONDS and SWINBURNE with the good-sense and perspicacity of ARNOLD—is yet to come. The coming of such a biographer is by no means to be reckoned upon; meanwhile the proof afforded by this book that the fame of SHELLEY has extended beyond the limits of English speech, is cheering to the lovers of perfection. Not alone among the countrymen of ZOLA and of BALZAC, but among ourselves, there is good reason to hope that this biography may win many new readers for SHELLEY. And the idealist may perhaps be permitted to believe that every such genuine reader will bring us a step nearer to that remote ideal of social justice, in the interest of which this radiant poet engaged single-handed in the pathetic endeavor to shatter the present frame of things, "and mould it nearer to the heart's desire."

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DANISH ORTHOGRAPHY.

De nye Retskrivningsregler. Meddelelse fra Ministeriet for Kirke og Undervisningsvæsenet af 24 de. Juli, 1888. *Kjøbenhavn.* B. Pio, 1888.

Store og smaa Bogstaver. Et Indlæg i *Retskrivningsspørgsmaalet* af ERNST VON DER RECKE. *Kjøbenhavn*, Gyldendal, 1888.

For many years the subject of orthography has been a thorn in the flesh of the Danish people. Numerous attempts have been made by commissions and individuals to meet the demand for a consistent method of orthography, but to each new attempt so many objections have been raised that at last it seemed almost hopeless that we should ever arrive at a satisfactory result. In February, 1885, the Ministry of Religion and Instruction received an announcement from the Pedagogical Society to the effect that that body had been unable to introduce a common system of orthography throughout the country, and suggesting that the Ministry take steps to effect this important change. As a result of this appeal the Ministry undertook to make the attempt under the following conditions, set forth in their report:

I. That the Ministry shall cause a short system of orthography to be compiled.

II. That the Ministry shall authorise an orthographical dictionary.

III. That the Ministry shall in the future authorise and recommend only those books in which the recognized orthography is closely followed.

IV. That the Ministry shall provide that books published by the government, especially Bibles and psalm-books, be subjected to an orthographical revision.

A commission composed of some of the most prominent philologists and teachers of Denmark was promptly appointed by the Ministry, and the pamphlet which it is our purpose to notice is the result of their labors. Although the new system of orthography as a whole is regarded with favor by the majority of Danish students and teachers, there are some points that have been severely criticised by many.

The vexed question of initial capitals in common nouns is disposed of in the easiest manner by postponing its settlement. It is stated in the pamphlet that although a majority of the commission were in favor of making this radical change, yet in view of its great importance and the variety of opinion at present existing, it seemed best to wait for fuller testimony. How fierce is the opposition to

this sensible innovation is forcibly shown by the second pamphlet included in this review. The question of the change to the Latin script is treated in much the same way, but it is authorised that both the Gothic and the Latin script may be employed in the higher schools.

The rule for the use of capitals is simple and shows no important change from the old system. The old system of composition is also retained with some few modifications. The rules of composition are very full and clear, certain general principles being given, after which the numerals, pronouns, adverbs and prepositions are treated in detail. Among the adverbs may be noted *i Gaar* (yesterday), *i Aftes* (last evening) and *i Morges* (this morning), written separately. Heretofore custom has been undecided whether to write these words separately or to combine them into single adverbial forms. In the case of *i Aftes* and *i Morges* we have good reason for the simple form in the fact that neither *Aftes* nor *Morges* is employed separately in this form. In general it seems unnatural to write any part of an adverb with a capital. It is to be regretted that these separate forms should have been preferred to the more logical and natural ones in common use.

The stand taken by the commission with regard to the numerals has roused perhaps more opposition and dissatisfaction in Denmark than any other. According to this, the old hitherto-used are retained. That is, instead of *femti*, *sexti*, *sytti*, etc., we shall say *halvtredsinstyve*, *halvfjerdsindstywe*, *halvfemsindstyve*, etc. To this system there are two objections; first, it is cumbersome, and difficult for foreigners and children to acquire; and secondly, the simple system is employed in Norway, and the retention of the old Danish method is one step towards increasing the differences between the written languages of these two peoples of Scandinavia. It is heartily to be hoped that this portion of the new rules of orthography will be altered.

An important step is taken with regard to the use of the accent to distinguish between words of similar spelling but different meaning, as *en* (but) and *én* (one). This practice, which has become very popular of late in Denmark, is done away with in Danish words, and confined to words of foreign origin. The use of *å* in place of *aa* is also prohibited, on the ground that the form is Swedish and unnecessary.

The subject of the vowels and consonants is treated at some length. Among the suggestions may be noted the one to the effect that *aj*, *ej*, *øj* and *uj* shall be written in place of *ai*, *ei*, *øi* and *ui*; *ai* and *ei*, however, being permitted in foreign words. Following the example of the progressive German phonetists, mute *h* is cast out in all Danish words except *thi* (to distinguish it from *ti*). This is decidedly a step in the right direction and one scarcely to be expected in an otherwise so conservative report. The rules for the dropping of mute *d* are also good. The paper concludes with rules for the spelling of foreign words and proper names. To *Whist*, mentioned as the only word in Danish written with *wh*, might be added *Whig*. The old forms *Theater*, *Theologi* are changed to *Teater*, *Teologi*, whereas by a strange inconsistency *ps* (*Psykologi*) is retained.

In most respects this report is to be regarded as marking a decided advance in Danish orthography. With the exception of the numerals and the adverbs the changes are at least reasonable, and although many may regret the postponement of the question of initial capitals and the Latin script, few will deny the advantage of having a system of writing that all Danes may successfully follow.

Herr von der Recke's pamphlet is of interest as showing the bitterness with which this question of large and small letters in common nouns is being discussed in Denmark. The "*Entgegnungen*" of the two schools of philologists in Germany are not more fierce than this conflict over the capitals in Denmark. Von der Recke, who is a poet of some distinction in his native land, is an ardent supporter of the old order of things, and in this pamphlet he presents the arguments of his own side and meets those of his opponents with an earnestness often bordering closely on ill-temper. He commences by abusing the would-be reformers, asserting that the movement is directed almost without exception by scholars that are philologists and nothing else, who are not competent to decide

a question of this kind. When we consider that a majority of the commission appointed by the Ministry of Instruction to prepare a system of orthography were in favor of making this change, our author's statement seems excessive. His claim, too, that the poets and not the philologists are the ones most competent to judge in this matter, would certainly not hold good in this country.

The first part of the pamphlet is devoted to showing the advantage of the present system in preventing misunderstandings. In Danish, as in English, there are many nouns and verbs having exactly the same form. In Danish these words are distinguished by the use of the capital with the noun, while in English we are forced to distinguish them by their relations to other words and by the general meaning of the passage. The examples cited by the author offer, no doubt, possible misconceptions, especially for a foreigner, though many of them, as he himself adds, may be understood by a second and more careful reading, thereby, however, entailing an additional, unnecessary expenditure of time and labor. HERR VON DER RECKE is quite right in asserting that the use of capitals for all nouns obviates many possibilities of misunderstanding, and he does well to devote so much space to this part of an otherwise rather weak argument.

The favorite argument of the reformers, that as the necessity for capitals is not felt in other languages (Swedish, French, English, etc.), therefore they can equally well be dispensed with in Danish, is met by the author with the statement that Danish offers many more opportunities for confusion between nouns and other parts of speech than any of these languages, and he defends this statement by comparing similar passages from the different languages, according to which the possibilities of confusion in Danish appear to be twice as numerous as those in any of the other languages. This comparison is scarcely complete enough to be accepted as final, but it must be admitted that the number of common forms existing in Danish is very great, greater even than in English.

HERR VON DER RECKE has not considered at all the positive advantage of our own system of capitals in distinguishing proper from common nouns, a part of the subject that certainly deserves some notice, and the statement that the excessive use of capitals disfigures the printed page is dismissed with scarcely a word.

The claim for the retention of capitals on the ground of their intimate relation to the development of the national literature may be a weak one, viewed from the practical or the scientific side, but it is one that should by no means be disregarded. Oehlenschläger and Holberg printed according to our system of capitalization would certainly lose somewhat of their character, but HERR VON DER RECKE goes too far in stating that many nuances in Danish writers owe their origin to the use of capitals in all nouns. One might as well say that the delicacy of the Victorian poets is owing in great measure to the modern system of punctuation. We must, however, allow much for national prejudices. We Americans admit the superiority of the metric system over our own ridiculous method of computing distances and dimensions, but we still retain the latter. The author makes an eloquent appeal for the established state of things, and if we cannot agree with his views we can at least sympathize with his feelings. This pamphlet is by far the best presentation of the conservative arguments on this subject yet given, and it deserves to be read by all Danish students. The style, barring the excessive use of foreign words, is admirable and the reasoning, even when devoted to weak arguments, is clear and forcible.

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WEITERE BEITRÄGE ZU MICHAËLIS' PORTUGIESISCHEM WÖRTERBUCH.

ALLOTROPO, m.: scheideform (=fórma divergente). *Revista lusitana*, 1887, p. 208.

ANALPHABETO, ad.: unwissend, ungebildet, ungeschult. 'O Positivismo,' II, p. 510; *Revista de Estudos livres*, 1885, p. 381. Cf. VIERA, s. v.

AUTOAR, v. a.: gerichtlich belangen, verfolgen. E' essa escola e esse partido que . . . . . supprimem conferencias, mandam *autoar* os seus promovedores. 'O Positivismo,' II, p. 504.

AUTOGENICO, ad.: schöpferisch (=creador). Tem dentro de si *um foco autogenico* de concepções sempre novas. 'O Posit.' IV, p. 172.

AZARANZAR, v. a.; stutzig machen, verwirren. Por fim a indústria portuguesa contrafez também, em Lisboa; *azaranzada*, porém, com o contra-senso de escrever fósforos de segurança sem fósforo, limita-se a dizer sem enxofre. *Revista lusitana*, 1887, p. 221.

CANIBALESCO, ad.: nach art der kannibalen, kannibalisch. 'O Posit.,' II, p. 313.

CANTONALISMO, m.: sondergeist, sondertum, particularismus. 'O Posit.,' II, pp. 419, 420 et passim. (Gegensatz: nacionalismo).

COLLECTIVISTA, m.: Communist. 'O Posit.,' IV, p. 245 et passim.

DECHRISTIANISAÇÃO, f.: entchristlichung. 'O Posit.,' II, p. 505.

DEMOPSYCHOLOGIA, f.: Erforschung der volksseele, demopsychologie. J. LEITA DE VASCONCELLOS, 'Tradições,' p. 2.

DEMOPSYCHOLOGO, m.: Erforscher der volksseele, demopsycholog.

DESAMORTISAÇÃO, f.: rechtlichmachung von gütern toter hand. 'O Posit.,' IV, p. 313.

DESIDERATUM, m.: vermisste und begehrte sache; desideratum. 'O Posit.,' II, p. 505.

DESSORAÇÃO, f.: auflösung in wasser; fig. auflösung (=dissolução). 'O Posit.,' IV, p. 311.

ESPHACELAMENTO, m.: verderbnis: untergang. 'O. Posit.,' IV, p. 315.

ETIQUETAR, v. a.: mit einem zettel versehen, auszeichnen. 'O Posit.,' IV, p. 127.

EVHEMERISAR, v. a.: vermenschlichen? 'O Posit.,' IV, pp. 435, 436, 438.

FACCIOSISMO, m.: factionenwesen, parteiwesen. 'O Posit.,' II, p. 508.

FARELORIOS, (pl. von *farelorio*): allerlei kleines gebäck, besonders für festliche anlässe.

HOMOLOGAR, v. a.: entsprechend machen, angleichen. 'O Posit.,' IV, p. 435.

HYPOSTHENISADOR, ad.: schwächend, entnervend. *Revista lus.*, 1887, p. 2.

IDEA, f. *idea mãe*: grundidee. A *idea mãe* que presidiu á elaboração do methodo de leitura. 'O Posit.,' III, p. 124.

IGUALITARIO, ad.: gleichheitsfreundlich. 'O Posit.,' III, p. 166.

LETRA, f.: *letra morta*, toter buchstabe, kraftloses gesetz. 'O. Posit.,' II, p. 509.

LIVRE, ad. *livre-arbitrio*, m. freie wille; willkühr. 'O Posit.,' II, p. 503; IV, 378.

LIVRE-EXAME, m. freie prüfung, freie forschung. 'O Posit.,' IV, 312. Cf. VIERA, s. v.

MANUZEAÇÃO, f.: handlichkeit. Este livro . . . . é de facil manuseação e rapida consulta. *Revista de Estudos livres*, 1886, p. 417.

MARAVILHOSO, m.: das übernatürliche; der wunderschatz. Quando cada raça tiver colleccionado todos os elementos do *seu maravilhoso*. 'O Posit.,' II, p. 272; ib. p. 274 et passim. Cf. VIERA, s. v.

MEGALOMANIA, f.: grössenwahnsinn. 'O Posit.,' IV, p. 430.

MEGALOMANIACO, m.: einer der am grössewahnsinn leidet. 'O Posit.,' IV, p. 431.

MESOLOGIA, f. Die lehre von der abhängigkeit der phenomena von ihrer umgebung. 'O Posit.,' II, p. 414,

MESOLOGICO, ad. von umgebenden zuständen bedingt. 'O Posit..' II, p. 406 et passim.

MESSIANICO, ad.: messianisch. 'O Posit.,' II, p. 312.

MONOGENISTA, m.: Anhänger der lehre von der abstammung des menschengeschlechts von einem paare. 'O Posit.,' II, pp. 102, 411.

NATURALISTICO, ad.: naturalistisch, den naturglauben bekennend. 'O Posit.,' II, p. 326.

OPERARIADO, m.: arbeiterstand, handwerkerstand. 'O Posit.,' IV, p. 244.

ORGIASTICO, ad.: schwärmerisch, begeistert. 'O Posit.,' II, p. 435.

PEDRA f. *pedra de linho*, ein stein flachs (altes gewicht = 14 *arrateis*).

RADIOSCOPO, m. radiometer, gradbogen, jakobsstab. 'O Posit.,' II, p. 416; IV, p. 373.

RECEBER-SE, v. r.: sich verheiraten (=casar-se). Cf. LACERDO, VIERA s. v.

RELATIVISMO, m.: relativismus. O *relativismo* sociologico designa a natureza das energias sociaes. 'O Posit.,' II, p. 167. et passim.

SENSITARIO, ad. etwa: die denk =, urteilsfreiheit betreffend. Essa escóla e esse partido que admittem o suffragio universal e as limitações *sensitarias*. 'O Posit.,' II, p. 503.

SOCIOLATRICO, ad.: die genossenschaft, gesellschaft anbetend, verehrend. A commemoração dos grandes typos da humanidade foi particularisada por Augusto

Comte em cerimonias *sociolatricas*, que foram immobilisar-se no formalismo de uma religião demonstrada. 'O Posit.,' II, p. 513.

SOPHISMAR, v. a.: wegklügeln. (O povo) virá um dia a ser alguma coisa de mais nobre e de menos maleavel nas mãos dos que agora *lhe sophismam* todos os direitos. 'O Posit.' II, p. 175. Cf. VIERA, s. v.

SUBALTERNIDADE, f.: untergebenheit; untergeordnetheit. 'O Posit.,' III, p. 168.

TRANSVIAR, v. a.: irre leiten, irre führen. Que tudo isto era conhecido, e que sómente alludio as facto, em vista de certas accusações recentes que pareciam tender *a transviar a opinião*. *Boletim da Soc. de Geog. de Lisboa*, 1882, p. 116.

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A NORWEGIAN PLAY.

Sigurd Slembe: *a Dramatic Trilogy*. By BJÖRNSTJERNE BJÖRNSON. Translated from the Norwegian by WILLIAM MORTON PAYNE. Boston: Houghton, Mifflin & Co. 1888. pp. viii, 323.

In his brief but admirable preface the translator tells us that 'Sigurd Slembe' is reckoned as perhaps the noblest production of that Norwegian literature which BJÖRNSON has created and of which he still remains the most conspicuous figure. This is a historical play of the twelfth century, the scene being laid among the Viking Chiefs of Norway and the Orkneys. The aim of this gloomy tragedy is, apparently, to purify the soul by the spectacle of the "fierce wars and faithful loves," the ferocious cruelty, and the clammy tenacity of the Northland. Its hero falls by that sin which destroyed the angels. He forsakes the mother who lives but in and for him, he forsakes the woman whose heart he wins, he makes himself a crusader, then an outlaw, he slays his brother, makes friendship impossible, steels his soul to all pity, and carries fire and sword all over his own dear Norway. Yet his intentions are good, his aims are high, and his innate nobility of character commands first our esteem and finally our pity. It is hardly to be doubted that Sigurd is an addition to the list of great ideal creations. There is a multitude of minor personages, and their profiles are cut with the sharpest precision.

As to the plot, the drama is an almost exasperating medley of cross-purposes,—of mouths that blow hot and blow cold, of people who scarcely know their own minds (well as the author makes us know them), of warriors who act when action is futile and refrain from action when alone it might avail. In this respect BJÖRNSON seems to have modernized and Hamletized the forthright Viking character. Of course he is too massively original to imitate anyone, but traces of SHAKSPERE's influence are not wanting. For instance, there is a Lady Macbeth pitted against a Hamlet. From such unequal conflict Hamlet naturally withdraws by—withdrawing from life. This he does by magnanimously putting on the poisoned shirt which his devoted mother has prepared for his fraternal rival.

All this tragic action moves against the wintry background of the far North, whose bleak skies, dark waters, endless snowfields, majestic mountains, sunless fjords, are ever present by suggestion. In power of instantaneous photography of scenes and moods BJÖRNSON ranks with the greatest. This is not the place to discuss the comparative merits of the tragedy: suffice it here to say that, for an equal display of creative dramatic force, one looks back, involuntarily, to GOETHE's 'Faust.'

The translator's task has been performed with exceptional skill. The diction is idiomatic and homely; the phrasing remarkably crisp and clear-cut. All that any translator,—not himself a poet of genius,—could do to naturalize this great drama in Anglo-American literature, MR. PAYNE has done.

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La Langue française par PAUL BERCY, B. L., L. D. I. Méthode pratique pour l'étude de cette langue. II. Variétés historiques et littéraires. Boston: Schoenhof.

Nous n'avons pas la prétention de discuter ici la valeur intrinsèque et à beaucoup d'égards incontestable de la méthode dite naturelle. Elle a rendu, elle rend, elle rendra encore de grands services, surtout si l'on ne perd pas de vue deux faits capitaux et d'ail-

leurs évidents: c'est, d'abord, que l'esprit de l'élève n'est pas de tout point comparable à celui du petit enfant, et que, par conséquent, le raisonnement doit tenir une plus grande place dans l'enseignement d'une langue nouvelle que dans celui de la langue maternelle; c'est, ensuite, que l'acquisition normale de cette dernière ne décharge point l'enfant lui-même d'une étude ultérieure et systématique de la grammaire et de la syntaxe. La pratique peut, à bon droit, précéder la théorie, elle ne la supplée pas entièrement. Dans l'étude parfaite d'une langue, il y aura toujours deux stages successifs;—seulement, dans le cas où il s'agit d'un esprit déjà formé et d'une langue étrangère, le premier de ces stages ne saurait que gagner à une initiation élémentaire et graduelle à ce qui constitue le second. La tâche du professeur s'en trouvera sensiblement allégée, quand il passera (pour emprunter une expression frappante du langage de l'industrie) du *dégrossissage* au *finissage*.

Les deux volumes de M. P. BERCY que nous avons sous les yeux, sont destinés, le premier aux commençants, le second au degré intermédiaire des élèves. Encore faut-il admettre que la 'Méthode pratique' devrait être précédée de quelques leçons très élémentaires, car il est évident, et nous n'en voulons pour preuve que les questions et les réponses des personnages mêmes du livre, que l'on ne saurait de but en blanc entrer en conversation réglée, si simple soit-elle, dès la première heure. Mais M. BERCY a laissé avec raison ces rudiments nécessaires à l'initiative personnelle du professeur, qui, s'aidant, comme chacun sait, de gestes appropriés et d'intonations suggestives, débute par une leçon de choses généralement empruntée aux objèts qui l'environnent. La nature même de ces tout premiers pas ne permet guère de les figurer sous forme de manuel, et ils varient avec le lieu et ce qu'on y voit, —par exemple, avec l'ameublement de la pièce où la leçon se donne. Cette réserve faite et l'élève une fois amené à une compréhension embryonnaire, pour ainsi dire, des phrases les plus élémentaires, on pourra sans crainte prendre pour guide le manuel de M. P. BERCY. Chaque page comprend, au-dessous du texte de la leçon supposée, quelques notes sommaires, empruntées au corps du récit dialogué, —notes sans ordre apparent, mais dont l'intelligente gradation emmagasine petit à petit dans l'esprit du lecteur nombre de données grammaticales essentielles. Hâtons-nous d'ajouter qu'un professeur capable prendra plaisir, au cours de la conversation, à en ajouter d'autres; aucuns prétendent que l'auteur en est quelque peu avare;—nous ne saurions endosser ce reproche, et nous croyons qu'il a évité le double écueil d'un manuel sans enseignement (qui n'en serait plus un), et d'une mosaïque grammaticale, où l'abondance des matériaux engendrerait la confusion. On ne saurait tout dire dès la première heure, et c'est à l'intelligence du maître à saisir au vol l'occasion que les remarques et les fautes de ses élèves ne manqueront pas de lui fournir.

Les exercices écrits que propose la 'Méthode pratique' nous ont paru excellents, et témoignent hautement de l'expérience pédagogique de l'auteur.

M. P. BERCY nous pardonnera-t-il quelques observations de détail?—Son livre n'est pas sans négligences de style, et nous ne saurions que l'engager à le revoir avec soin, en vue de l'édition prochaine que sa valeur incontestable ne manquera pas de rendre bientôt nécessaire. Ainsi, il définit le *fronton* (page 77): "Ornement d'architecture qui termine *supérieurement* les grands édifices." C'est là évidemment un lapsus; "*supérieurement*" n'a pas le sens que le texte lui prête (v. LITTRÉ s. v.). Il eût fallu dire: "qui surmonte" ou: "qui couronne les grands édifices," ou même, si l'on veut, quoique moins correctement peut-être: "qui termine la partie supérieure des grands édifices."—"Prendre une rue derrière" (p. 178) n'est guère élégant; pourquoi ne pas écrire: "une rue latérale," ou "située en arrière?"—"Service," pris absolument, indique toujours le service militaire (ou diplomatique, dans un sens très spécial); aussi nous étonnons-nous fort (p. 181) de voir une jeune fille "au service," alors qu'il eût fallu dire "*en* service."

Mais nous ne continuerons pas cette chasse à la *petite bête*; ces inadvertances sont péché véniel, et si elles font quelque peu tache dans l'ouvrage lui-même, elles ne feront guère plus de tort à l'élève que l'amusante coquille qui, dans le second volume (p. 248), traduit *bull-*

fight par 'combat de *travaux*' .... Aussi bien avons-nous peut-être, plus haut, fait au prote son procès plutôt qu' à l'auteur lui-même.

Ce second volume de 'Variétés' comble, ainsi que le fait remarquer l'auteur dans son intéressante préface, un regrettable lacune, en fournissant une lecture intermédiaire aux élèves qui ont terminé la partie purement pratique du cours et qui ne sont toutefois pas encore à même d'aborder les œuvres originales, dont ils ne tireraient point le profit que cette station préparatoire assurera en l'ajournant. Nous ne savons pas cependant si l'ordre, historique en certaine mesure, que l'auteur a suivi, est particulièrement heureux ; ce pauvre avocat Pathelin dans son travestissement moderne, pour n'en citer qu'une victime, pourrait bien s'en plaindre un peu. Une chrestomathie, allant du simple au compliqué (toute proportion gardée, bien entendu), eût peut-être tout aussi bien rempli le but visé, sans altération de texte ; mais c'est affaire de goût, et, tel que le voilà, ce volume rendra de précieux services.

Les notes grammaticales, succinctes mais souvent ingénieuses, qui suivent chaque chapitre, rappellent à l'élève sous une forme nouvelle les points touchés pendant la première partie du cours ; elles sont rédigées de manière à le faire penser, et son attention y est dirigée tout particulièrement sur les idiotismes. Après avoir terminé ce volume, il sera suffisamment préparé pour aborder l'étude des auteurs, car nous aimons à supposer que pendant celle des 'Variétés' son maître aura donné une partie du temps disponible à une revue rapide mais *systématique* de la grammaire et de la syntaxe. Les excellents prolégomènes de M. P. Bercy auront ôté à cette tâche tout ce que, sans eux, elle pourrait avoir d'ingrat et de fastidieux.

A. DuFour.

Mills River, N. C.

CORRESPONDENCE.

BREYMANN'S FRANZÖSISCHES ELEMENTAR-ÜBUNGSBUCH.

To the Editors of Mod. Lang. Notes:

Sirs:—In a late issue of your Journal I find, over the signature of Mr. Richard Otto, some strictures upon a passage in Prof. White's paper published in your issue of June last; as to the purely theoretical teaching of modern languages in German universities. Mr. Otto takes exception to Prof. White's statement as too sweeping, and calls the attention of your readers to the fact that there is at the University of Munich a chair of Modern Languages and Literatures, filled at present by Prof. H. Breymann, who is said to teach these modern languages practically. I use "said to teach," for reasons that will be obvious in what follows.

Dr. Breymann's text-books on the French language, published by the Macmillans in 1875, were recognized at the time as quite an improvement upon their predecessors ; To use a hackneyed expression, they met a well-defined want. They were, however, very soon superseded by other text-books that filled this want even better, and their usefulnesss has long since departed. Of the works on the same subject published by Dr. Breymann since his return to Germany, it must be confessed that the *purely theoretical* are models of methodical and comprehensive treatment ; when, however, he comes to the *practical*—and I will take as a fair sample of his practice his '*Französisches Elementar-Übungsbuch für Realschüler*' (München, 1884)—then he sinks beneath criticism. As it is not to be supposed that many of your readers possess this remarkable work, I may be warranted in giving a few specimens of Dr. Breymann's French. I make no comments—none are needed. The italics are mine:

P. 7. Tu as blessé *ton* pied. Le comte est alité, il a *un pied blessé*.—P. 9. La chaîne est *fait* de fer.—P. 11. La cruauté est *un défaut noir*.—P. 23. On a *chassé un ours*.—P. 28. Nous avons eu *une joie*, nous avons vu *une cagée de canaris*. Le verre aurait-il *une cassure ?*—P. 29. Notre ami a admiré la vue *de la hauteur de cette montagne*.—P. 30. Ton père *aura-t-il fait son déjeuner* á sept heures ?—P. 33. Les domestiques demeurent *avec nous* et travaillent pour nous et *pour cela* il faut respecter les domestiques, car *chaque* travail est respectable—P. 37. Vous avez *déjà* vu des *ustensiles* de cuivre tels que des poêles et des *tuyaux*. On emploie le plomb pour *en* faire des encriers. Dans *les industries* on fait souvent usage de l'étain. Tous les métaux sont *solides* à l'exception du

mercure. Vous avez vu le mercure dans les *tuyaux* des baromètres.—P. 39. On emploie le fer pour *en* faire les clefs et les verrous.—P. 41. Le repas du matin *est appelé* le déjeuner.—P. 59. *Dans quel âge* es-tu à présent?—P. 73. Quand les oies et les canards quittent l'eau, leur élément favori, ils sèchent d'abord leur *plumage*, en secouant les ailes, ensuite ils nettoient et *engraissent* leurs plumes. Loin de l'eau ils mènent une *triste vie* et *s'ennuient* beaucoup.—P. 76. Vous *ne salirez non plus* les bancs et les tables. Vous ne *désunirez* jamais vos camarades, mais vous *adoucirez* ceux qui sont irrités. *Bannissez loin de vous chaque* mauvaise pensée, car un *bon enfant rougira* en *pensant même le mal.*—P. 80. Le paysan tend *sa* main pour toucher l'argent. La police défend de vendre des marchandises *corrompues.*—P. 90. *Au delà du cercle polaire arctique est située tout autour du pôle nord la zone glaciale boréale.*—P. 97. Nous avons un beau verger *devant* la ville.—P. 115. Un jour deux *garçons de métier*, Joseph et Benoît, traversaient un village.—P. 116. Je me rappelle *d'y* avoir travaillé à un chaudron.—P. 122. Aubertot dont la résistance n'était pas *facilement* à surmonter,—etc., etc.

These are samples—there are very many more of the same kind—of what some may call *practical* French. The French call it *Charabia.*

To be sure, there are also a fair number of exercises in pretty good French—as grammar-French goes; for example, on p. 51 there is an exercise on "Les Doigts" which is quite acceptable, and if the reader will compare it with the first exercise in SAUVEUR's 'Causeries avec mes Elèves,' he may perhaps account for what is not *Charabia* in DR. BREYMANN'S book.

The Bavarians murdered the French terribly at Bazeilles, but nothing to this.

Very respectfully,

A. TALLICHET.

University of Texas.

DR. FURNESS'S LECTURES ON SHAKESPEARE.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—The Shakespearian lectures given by DR. HORACE HOWARD FURNESS in the chapel of the University of Pennsylvania have been an immense success. They have attracted the largest and most cultivated audience the University has ever known. DR. FURNESS as a Trustee of the University has led many a reform within the institution and placed all connected with it deeply in his debt. "More is his due than more than all can pay." But it has been hard, and indeed hitherto impossible, to convince the great scholar, learned as he is modest and modest as he is learned, that the people of Philadelphia would gladly hear some personal words from the man who has contributed to the world in his 'Variorum Shakespeare' the crowning-work of Shakespearian scholarship.

The first lecture, "Shakespeare's London," was delivered on the sixteenth of January. The second and third, on "The Study of Shakespeare," on the eighteenth and twenty-third, and the last, "Shakespeare's Art in constructing a Drama," on Friday, January the twenty-fifth.

Whether or not the lecturer's studies in dramatic 'time-analysis' have made more strong his memory for time and appreciation of its flight, I cannot say, but certainly he did have, most unhappily for his hearers, shrewd side-long glances at the dial, and much eye to his watch. His longest lecture seemed all as short as James Gurney's only speech in *King John.* For to the presentation of his rich and various theme he brought the charm of his personality, the beauty of his elocution, and all the fascinating aids of language, over the resources of which DR. FURNESS exercises at all times sovereign sway and masterdom.

The passionate life of England just shaking off its sterile curse at the very outset of its swift Elizabethan race, and all alive with strange and novel stirrings, he depicted in lightning words. A soul was created under the ribs of death, and for an hour old London, Cheapside, Bucklersbury, the Bridge, and all the places sacred in our memory, were as familiar as the streets of Philadelphia. We followed young SHAKESPEARE from his inn to the theatre, never losing sight of him through crowds of gallants, or among shouting watermen. The age was interpreted out of the mouth of its own children. From original

sources were drawn all the facts marshalled with such skill and explained with such acumen.

The rational approach to the study of the Master-Poet through grammar, archæology and philology was treated with never a lapse into prosiness or conventionality. But the last lecture was the important one. Following FREYTAG, the lecturer analysed with masterly skill and simplicity the evolution of a plot and the relations which the characters and incidents bear to the central idea. The weakness of SHAKESPEARE'S fourth acts was well illustrated; and a hit, a very palpable hit, recorded when the critical foil pricked the body of theatrical realism.

Those of us who consider ourselves average students of SHAKESPEARE have listened to so many clamorous voices raised in windy chorus of theorizing and moralizing, that we were startled and delighted to hear addresses in which elementary facts, and principles, were invested with the grace of novelty, and the glamour of romance. Our "soul hath her content so absolute, that not another comfort like to this succeeds in unknown fate."

ALBERT H. SMYTH.

Philadelphia.

PROFESSOR CURME'S ASSOCIATE EDITORS.

TO THE EDITORS OF MOD. LANG NOTES:

SIRS:—Please allow me a few lines to correct an erroneous impression which the reviewer of PROFESSOR CURME'S book seems to entertain with reference to the persons to whom the editor acknowledges his indebtedness. In no proper sense were we associates; for PROFESSOR CURME made his own selections and wrote his introduction without advice or assistance from us. Our work consisted solely, so far as I know, of reading the proofs and making a few marginal corrections and suggestions. It is due to PROFESSOR CURME, as well as to us, that our proper relations should be known, since to consider us all under the misleading caption of associates, would be to deprive him of the praise he very justly deserves for the excellence of his work, and to hold us responsible for any adverse criticism which may attach to it.

Respectfully,

SAMUEL GARNER.

Annapolis, Md.

BRIEF MENTION.

'Ueber den Ursprung der neuenglischen Schriftsprache' (Gebr. Henninger, Heilbronn), by DR. LORENZ MORSBACH, is an important contribution to English philology. In the popular view the literary or standard English of today received its initial stamp at the hands either of CHAUCER or of WYCLIF. Several years ago PROF. TEN BRINK ('Chaucers Sprache und Verskunst') weighed the evidence of their respective claims to this singular honor, and decided that the influence of the court poet CHAUCER in determining the future destiny of the language, was at most but incidentally aided by the labors of his great theological contemporary. DR. MORSBACH at this point takes up the problem, and while agreeing with PROF. TEN BRINK in regarding London as the cradle of the language, reduces CHAUCER'S headship to a mere factor in the reënforcement of an assured tendency, and declares: "Auch wenn Chaucer seine unsterblichen Werke nicht geschrieben hätte, so würde die Entwickelung der englischen Schriftsprache ganz denselben Weg genommen haben." This is putting the strongest stress upon the view that the centralizing life at London and at the Court supplied all the conditions necessary for the creation of a uniform standard of speech. To establish this view DR. MORSBACH proceeds in accordance with exact philological methods. He investigates the London dialect as it has been preserved in the legal State and parliamentary records for the period of fifty years, which extend from the central point in CHAUCER'S career, 1380, onward to the year 1430, and thus discovers a language which, while in the main identical with that of the poet's works, has yet points of difference, and these differences, it is argued, hold the closer relation to modern literary English. Since most of these sources for the English of cultivated Londoners at the time of CHAUCER are not yet published, it is welcome news to be told that DR. MORSBACH promises soon to publish a volume of them. In the meanwhile his treatise may be regarded as a careful presentation of the facts there revealed, while it also deserves a high place among the most trustworthy contributions both to the history of the language in general, and to the special province of Chaucerian English.

It is seldom that a book has appeared at a

more fitting time than MACKAY'S 'Dictionary of Lowland Scotch' (Boston: Ticknor & Co.), equally seldom has a book proved a more complete failure. A handy and trustworthy glossary for the Scottish poets is one of the most evident needs of the present, but unfortunately the first "to take occasion by the hand" has been one whose fitness for the task is simply absolute in its inadequacy. MR. MACKAY is not only no scholarly English philologist, he is not even a fair Autolycus,—"a snapper-up of unconsidered trifles;" but what is worse, he has a mania, and his book is a bundle of crotchets. In some way MR. MACKAY has survived the progress in linguistic science made by his own generation, without betraying the slightest impulse to move along with the current,—a remarkable, though not unexampled, exemplification of self-centred poise. To say that an etymological dictionary of Scottish has been prepared by one who is totally innocent of knowing anything,—even the titles—of SKEAT'S 'Etym. Dictionary,' and of the 'Oxford Dictionary,'—not to mention DR. MURRAY'S indispensable monograph—is a sufficient comment on this unlawful performance. MR. MACKAY has not mastered the simple problem of the historic relation of Scottish to English, nor of English to its cognates. The confusion, contradictions and errors resulting from this fault could hardly be described. A few examples of words that offer no difficulties will illustrate MR. MACKAY'S method as a philologist: "*Anent*, MR. STORMONTH derives it from the Anglo-Saxon *ongean* and the Swedish *on gent*, opposite; but the etymology seems doubtful." *Byspel*, the word is from the Teutonic *beispiel*, an example; literally a *by-play*." "*Rede*, advice, counsel. It is either from the Flemish and Dutch *raed*, counsel; the German *reden* to speak; or the Gaelic *radh*, *raidh* or *raite*, a saying, an aphorism." "*Sark*, a shirt. Attempts have been made to trace it from the Swedish, the Icelandic, the Anglo-Saxon and the Greek, but without success."

But MR. MACKAY is not open to serious criticism. He is a Kelto-maniac, and should excite pity. His point of view is set forth in the Introduction, where the Celtic origin of "Angael or English," and the statement that the epithet "Anglo-Saxons" was first devised in the second half of the eighteenth century, serve to deepen the pathos of the key-note to the entire work: "Philology, even in the advanced period in which we now live, is, at best, but a blind and groping science. It has made little real progress since the invention of printing."

PROF. JULIUS ZUPITZA (Berlin) has recently published the third edition of his 'Cynewulf's Elene,' and introduced changes that mark important variations from the preceding two editions. The most prominent feature of what is new, is the insertion, at the foot of the pages, of the Latin text of the legend from the 'Acta Sanctorum.' This device will greatly facilitate the better study of the poet's workmanship. In keeping with his painstaking accuracy, the editor has availed himself of WÜLKER'S new edition, and of NAPIER'S recent collocation of the manuscript (privately communicated, cf. *Zeitschrift für deutsches Alterthum*, xxxiii, 67) for the thorough revision of the text. The third chief variety of changes is due to a careful consideration of SIEVERS' brilliant studies on Anglo-Saxon versification. SIEVERS' results as to vowel-quantity are only in a few instances found to be not quite unquestionable. The adoption of SIEVERS' theory has moreover led to an orthographic change that will at once arrest the eye, namely, the substitution of *i* for *j* in the suffix of weak verbs of the second class. In accordance with *Beiträge* x, 225, ZUPITZA now writes *ricsian*, 434; *þrôwian*, 769; *gearwian*, 1000; *staðelien*, 427 (for former *ricsjan þrôwjan*, *gearwjan*, *staðeljen*). *Wealdend* (l. 789) of the former editions has been made to yield to the metrically possible *weard*; *lêfe* (l. 1214) now holds the place of the previous *lefe* (*Beiträge* x, 504), and *fædere* (for *fæder*) satisfies the measure of line 454. This new edition puts the student of Anglo-Saxon under fresh obligations to its able editor.

The object of 'Deutschland und die Deutschen' by DR. H. KOSTVÀK and PROF. A. ADER (New York; The Modern Language Publishing Company, 1888. 12mo, pp. 195) is to furnish students with reading material descriptive of Germany and the Germans.

The idea is a good one, and the book contains in condensed form a large amount of information on German history and the manners and customs of the people. The articles are evidently not excerpts from encyclopædias, yearbooks, etc., but are written by the editors themselves. While this fact gives the book a certain uniformity of style and diction, it leaves room, at the same time, for suspicions as to the correctness of many statements, especially in the section on Universities: such, for instance, as that every student strives to win the degree of Ph. D. (p. 119); that Berlin is by no means looked upon as the first German University (p. 116); that the *Mensur* is called a "Quell;" that Strassburg is the least frequented university in Germany (p. 117)—the fact being that, in 1883-4, ten universities had fewer students than Strassburg, and now at least six have fewer. The statement that Göttingen has less than fifty thousand inhabitants (p. 116), reminds one of HEINE'S famous description of the good little city (see BUCHHEIM'S 'Heine's Prosa' (p. 8). These inaccuracies should be corrected. We question the grammar of "mit weniger als 50,000 Einwohner" and the propriety of "Praecisheit."

In a paper read by Professor H. C. G. BRANDT of Hamilton College, Clinton, N. Y., at the twenty-sixth annual convocation of the University of New York, held at Albany, July, 1888, he propounds and answers two questions: (1) Why French and German should be studied before going to college; (2) How these languages can find a place among the studies preparatory for college. With the natural sciences and philosophy, the modern languages have been moving backward from the end of the course toward the beginning, and one of them is now required for entrance, the other taught during Freshman year, by institutions of the highest grade. They ought both to be required for entrance, (1) because they are learned more readily at an early age (and especially is this the case with their pronunciation); (2) because the quality of the work done in them in college should be raised; (3) on account of their usefulness in reference to other studies; (4) on account of the mental discipline which they afford. Institutions that now require only English studies ought at least to demand the elements of French and German, since no course, whether scientific, technical or historical, should be without the training afforded by the study of a foreign language. At so advanced an age as eighteen years or more, it is too late to begin the learning of any language. In the "compensation system" followed by the Johns Hopkins University, by Harvard and, to a less extent, by Yale, room, it is urged, can be found to meet the exigencies of the situation. Thus, the extra studies may be arranged in three groups: 1. the English group, in the wider sense of that term: the mother-tongue, history and geography; 2. the foreign language group, including Greek, Latin, French and German; 3. the mathematical and scientific group. Under the second and third groups as thus constituted, the amount required may be a maximum or a minimum, while in the first (the English group) all studies are required, leaving a choice between American and English history, on the one side, and Greek and Roman history, on the other. The minimum in one science and in Algebra, Geometry, Greek or Latin, French or German, and the maximum in any two given studies, are to be absolutely required, but the maximum, or advanced standing, in a third group must be offered in case the minimum of Greek, or French or German, be not offered. The maximum of an additional study can be substituted for the minimum of one of the languages. This plan, then, does not require Greek for the degree of A. B., and it necessitates the teaching of elementary French and German until, among the absolute requirements, the "or" between "French" and "German" shall give place to "and." That day, let us hope, is not far distant.

The 'Choix d'Extraits de Daudet' edited by PROF. W. PRICE and announced in the December number of the MOD. LANG. NOTES, proves to be an enlargement of the 'Choix de Contes de Daudet' by the same editor. He has added to the original text two selections from the 'Lettres de mon Moulin,' thus increasing by one half the amount contained in the previous pamphlet. (Boston: Charles H. Kilborn. 61 pp., 15 cents).

3. Consciousness of that *clamor* as concomitant of the act; 4. Repetition of that *clamor* to recall the act; 5. *Clamor* (root) defined by prefixes, suffixes, etc., to recall the act as localized in its results, its instruments, its agents, etc."—The little work is written in that clear and delightful style which so inherently characterizes the scientific productions of this eminent scholar, and must be of peculiar interest to every student of language.

The indefatigable worker, PROFESSOR L. CLÉDAT of the Faculté des lettres de Lyon, has added another volume to the list of his elementary works for the study of French. Within the past four years, his 'Grammaire élémentaire de la vieille langue française' (Paris: Garnier Frères), 'Morceaux choisis des auteurs français du moyen âge' 'La Chanson de Roland,' 'Petit Glossaire du vieux français,' 'Extraits de la chronique de Joinville,' have followed one another in rapid succession; and now comes the 'Nouvelle Grammaire historique du français' (in 18-Jésus, pp. 297) which, as the author tells us, "part... de la langue moderne pour remonter jusqu'aux origines. Je néglige les particularités de l'ancienne langue qui ont disparu sans laisser de traces . . . , mais j'insiste sur l'explication historique de toutes les règles de la grammaire moderne."

In vol. ii, p. 94 of this journal, notice was given of the first part of an important and interesting work entitled: 'Franklin in France, etc.' The second part (a portly octavo volume of 480 pages) including "The Treaty of Peace and Franklin's Life till his Return," now lies before us, and deserves not a whit less praise than its predecessor. This volume is almost entirely composed of letters, selected from hitherto unpublished documents, which bear particularly on "the closing years of Franklin's residence in France." His personal relations with the DUC DE LA ROCHEFOUCAULD, LAFAYETTE, MIRABEAU, MALESHERBES, VERGENNES and a host of other luminaries of French history, present an exceedingly vivid picture of Franklin's diplomatic methods and social standing in Paris, and throw light upon the sudden development of sympathy for America, that must be of interest to the student both of French literature and French politics. The work is provided with a rare portrait-illustration of Franklin in his old age, with vignettes of such men as ROBERT MORRIS, LORD SHELBURNE, COUNT CAGLIOSTRO, CARDINAL DE ROHAN and of some of those mentioned above. It contains also a full index covering both volumes. (Boston: Roberts Brothers; price $3.)

A useful little work of thirty-five octavo pages (Hamburg, Otto Meissner. Price, 1 mark) has reached us under the title: Die Phonetik im französischen und englischen Klassenunterricht, von DR. A. RAMBEAU, Professor am Wilhelm-Gymnasium in Hamburg. On the cover are noted: Lauttafeln für den französischen und englischen Klassenunterricht (Preis für alle vier Tafeln auf Papier, M. 4.), to which this text is intended by the author as a *Begleitschrift.* The French part covers twenty pages and is by far the best presentation of the subject of phonetics that we have seen for elementary instruction. It is clear, practical, without unnecessary details and easily used,—the result of six years' constant experience of an enthusiastic and successful teacher: were these phonetic charts placed in the hands of every French instructor in our country, the good results to be attained in a short time could hardly be estimated: an approximately correct pronunciation would soon be the chief pleasure of the learner.

PERSONAL.

DR. W. J. ALEXANDER has recently been appointed to the chair of English at the University of Toronto. This professorship is a new foundation; it is well endowed and one of the most important educational positions in Canada. Toronto is fortunate in having secured a scholar whose preparation has been so thorough and whose professional career has been so successful. DR. ALEXANDER is a Canadian and received his early training at the Hamilton Collegiate Institute. In 1875 he matriculated at the University of Toronto, winning two scholarships. In the following year he won the Gilchrist scholarship for Canada ranking fourth among six hundred and fifty-two

candidates from Great Britain and the Colonies. By the terms of the scholarship he became a student at the University of London, and was there graduated as Bachelor of Arts in 1877. After teaching two years in Charlottetown (Prince Edward's Island), he entered the Johns Hopkins University as a graduate student of Greek and Latin, where in 1880 he was "scholar" and the following year appointed to a fellowship, which he held for two years. He here received the degree of Doctor of Philosophy on the presentation of a thesis on "Participial Periphrases in Attic Prose," published in the *American Journal of Philology* (iv, 291—308). After next spending a year at Berlin, he was appointed to the chair of English at Dalhousie University, from which office he has now been called to Toronto.

OBITUARY.

ARSÈNE DARMESTETER.

The press on our columns has compelled us to hold over a notice of this distinguished scholar, who passed away in Paris last November.—M. DARMESTETER has long been known as one of the most conspicuous figures in the field of Romance Philology and there are few whom our science could so ill spare. He was cut off in the flower of his age, while engaged upon work of the highest order and of the greatest importance, particularly in the direction of scientific French lexicography. He was but 42 when he died, and was hard at work up to within a few days of his death, being thus true to the record of his well-filled life.

ARSÈNE DARMESTETER was born of a French-Jewish family in Lorraine in 1846. When only six years of age his family removed to Paris, and the lad commenced his education in the *école primaire* of the quarter. His father, a bookbinder by trade, was not wealthy and probably could not have done a great deal for his son, who in his earliest years showed remarkable capacity and unflagging industry. Fortunately, however, his talents and love of study attracted the attention of leading members of the synagogue, and by them his education was taken in hand. He received a training which was apparently more Hebrew than classical in its character, for it was intended that he should ultimately enter the Jewish Priesthood. In 1862, at the age of 16 years, he received his *Baccalauréat-ès-Lettres*, and two years later his licentiate. Fortunately for Romance philology ARSÈNE DARMESTETER did not feel himself called to a rabbinical career. It was, however, studies of Hebrew history and theology that were to give the key-note and trend to his whole after life. His elaborate studies in mediæval Hebrew texts (many of them of the eleventh century), had revealed the existence of numerous French glosses, and to the collection and preparation of these he devoted several years, visiting the leading European libraries and working upon, altogether, some 300 MSS. It is claimed, with what degree of truth it remains to be seen, that M. DARMESTETER collected an immense amount of lexicographical material and even projected a dictionary of eleventh century French which, in view of the extremely small number of texts of that date, would be of almost incalculable importance to French philology. We await with interest to hear what is to become of this collected material, which it is said, although this is almost certainly exaggerated, amounts to some 20,000 words.

In 1872, at the age of 26 years, M. DARMESTETER was appointed assistant at the *Ecole des Hautes études* under GASTON PARIS, and began more and more to devote himself to French. Between this date and 1877, when he took his doctor's degree, he published several works, notably the 'Traité de la formation des mots composés dans la langue française' in 1875; the 'Deux Elégies du Vatican, textes du XIIIe siècle' etc., in 1874; the 'Phonétique française: la protonique non initiale, non en position,' in 1876. In the same year M. DARMESTETER published in collaboration with M. HATZFELD the well-known and valuable 'Tableau de la langue et de la littérature françaises au XVIe siècle.' The next year came the 'De Floovante.' M. DARMESTETER doctor's thesis was the noteworthy, indeed epoch-making work: 'De la création actuelle de mots nouveaux dans la langue française,' Paris 1877, and one of its practical results was the definite appointment of its author to the chair of Mediæval French Language and Literature in the Sorbonne. In 1883 appeared the 'Cours de littérature française du moyen-âge et d'histoire de la langue française.' The contributions to the *Revue Critique*, *Romania* and other journals, as well as the smaller publications—such, for instance, as the "Note sur l'histoire des prépositions *en, enz, dedans, dans*," 1885—have always been valuable and never fail to bear the impress of the author's high scholarship and originality. In connection with his Hebrew-French studies mentioned above, M. DARMESTETER published in the first volume of the *Romania*, "Les mots latins dans les textes talmudiques," and in the same volume, p. 146: 'Glosses et glossaires hébreux-français du moyen-âge.' We wait with considerable interest to hear whether anything farther in this direction may be anticipated. In 1887 appeared the wonderfully interesting and suggestive little work: 'La vie des mots étudiée dans leur significations,' a most happy illustration of science, but *real* science, made easy and attractive.

Important as all these works are, they do not form, however, the most important phase of M. DARMESTETER'S activity. This has consisted since about 1872 in preparing, in collaboration with M. HATZFELD, the monumental French Dictionary awaited with so much curiosity by all Romance scholars and students. The work is very near completion, and we understand that the death of the distinguished scholar whose loss we all deplore will not necessitate a long delay in the publication.

There is sadness in this sudden cutting-off of a life so full of accomplished endeavor, so promising for future achievement—a promise guaranteed by the entire history of M. DARMESTETER'S life as well as by the circumstances attending his death, for he died in harness and his last thoughts were of the great work he might not finish. He will long be remembered: as a scholar, by those who know him through his works; as a scholar and a kindly gentleman, by those who are fortunate enough to have met him personally.

T. MCCABE.

University of Michigan.

JOURNAL NOTICES.

BEITRAGE ZUR GESCHICHTE DER DEUTSCHEN SPRACHE UND LITERATUR. VOL. XIV, NO. 2.—**Streitberg, W.,** Die abstufung der nominalsuffixe *-io* und *-ien* im germanischen und ihr verhältnis zu der des indogermanischen.—**van Helten, W.,** Zur lexicologie und grammatik des altostfriesischen.—**Johansson, K. F.,**—Ueber die idg. verbindungen von *s* (*z*) + guttural + *l*, *m*, *n*, in den germanischen sprachen.—**Braune, W.,** Vingolf.—**Breul, K.,** Zu den Cambridger Reinaertfragmenten.—**Osthoff, H.,** Noch einmal got. *afaikan*.

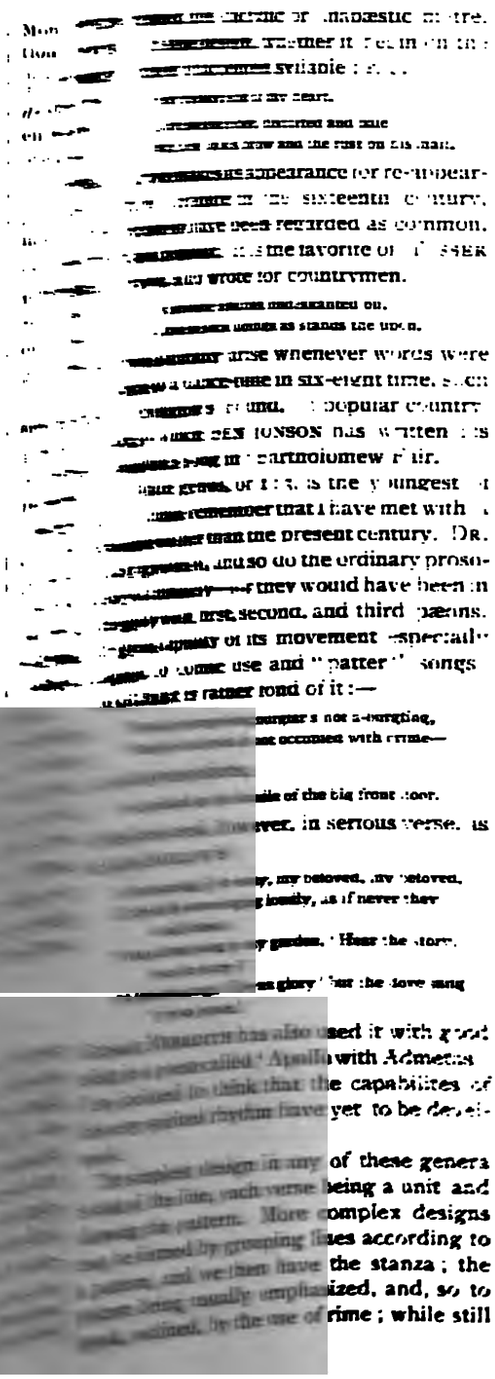
SHAKESPEARIANA. VOL. VI, *January* and *February*.—**Field, B. Rush,** Medico-Shakespearian Fanaticism.—**Morgan, Appleton,** Titus Andronicus—Was it Shakespeare's First Play? How was it mounted on the Elizabethan stage? Did it meet with favor from theatre-goers?—**Adee, A. A.,** A plea for a Reference Canon of Shakespeare's Plays, with a uniform system of notation applicable to all critical reprints of the Folios and Quartos.—**Fleming, William, H.,** A Study of 'Much Ado About Nothing.'—**Bridges, Helen Mar.** The Children of Shakespeare.

POET-LORE. VOL. I, NO. 1.—**Brinton, D. G.,** Facetes of Love: from Browning.—**Clarke, Helen, A.,** A new Willow Song.—**Pendleton, Charlotte,** A study in Shakespeare's Fairy Rhythms.

REVUE BLEUE. NO. 9.—**Beaussire, E.,** La liberté des théâtres.—**Monod, G.,** Michelet et son journal intime.—**NO. 10.**—**Marieton, P.,** Le dernier Albigeois—Les 'Grilhs' de M. Fourès.—**NO. 11.**—**Desjardins, P.,** 'Le Bonheur' de M. Sully Prudhomme.—**NO. 14** **Bigot, C.,** Désiré Nisard, souvenirs de l'École Normale.—**NO. 15.**—**Bourgeois, E.,** La question de l'École des Chartres.—**Laujol, H.,** un poète mort jeune: Jacques Richard.—**NO. 16.**—**Pellet, M.,** Le théâtre révolutionnaire dans la république cisalpine.—**NO. 17.**—**Quellien, N.,** Les mystères et drames bretons.

REVUE POLITIQUE ET LITTÉRAIRE. NO. 23.—**Maubry, V.,** Charles Monselet.—**NO. 25.**—**Desjardins, P.,** 'Toute la Lyre.'—**Tome 42.—NO. 22.**—'L'Immortel.'—**NO. 6.**—**Levinck, A.,** Alarcon le 'Trimardeur.'—**NO. 9.**—**Le Roux, H.,** Le théâtre forain.—**Laujol, H.,** A propos du "Journal des Goncourt."—**La Selve, P.,** La poésie créole.

REVUE CELTIQUE, VOL. IX. NO. 2. AVRIL, 1888.—*Sommaire*: **Bernard, Eugène,** La Création du Monde, mystère breton.—**d'Arbois de Jubainville, H.,** Recherches sur l'origine de la propriété foncière et des noms de lieu en France (quatrième article).—**Stokes, Whitley,** On the materia medica of the mediæval Irish.—**Ernault, E.,** Etudes bretonnes, VI, La conjugaison personnelle et le verbe *avoir*.—*Mélanges*.—**d'A. de J.,** Lugu-selva.—**d'A. de J., H.,** Le jeûne du mercredi du vendredi chez les Irlandais.—**Loth, J.,** Svilt, Sout.—**Loth, J.,** Un cas de provection inédit.—**Loth, J.,** Rhegddofydd, Rhegofydd.—*Bibliographie*.—**Kiepert, H.,** Manuel de géographie ancienne traduit par Ernault, remanié par A. Longnon.—**Scheler, A.,** Dictionnaire d'étymologie française.—**Rhys, John, Evans, Gwenogfryn,** The text of the Mabinogion.—**Mowat, R.,** Notice épigraphique de diverses antiquités gallo-romaines.—**NO. 3. JUILLET 1888.**—**d'Arbois de Jubainville, H.,** Recherches sur l'origine de la propriété foncière et des noms de lieu en France.



MODERN LANGUAGE NOTES.

Baltimore, April, 1889.

CERTAIN CONSIDERATIONS TOUCHING THE STRUCTURE OF ENGLISH VERSE.

It certainly is an odd thing that while everybody enjoys good verse, and nearly everybody can make very tolerable verses, so far at least as metre and rhythm are concerned; when even our comic journals and the poets' corner of our daily newspapers frequently show excellent little bits of rhythmical construction, hardly anywhere can we find a lucid and intelligent explanation of the principles on which English verses are constructed. Indeed, with the exception of the late SIDNEY LANIER, in his admirable 'Science of English Verse,' I can hardly recall any writer on the subject who seems to have studied the phenomena as they exist, instead of repeating what somebody else has said about them.

The fault, I surmise, is but a part of the original sin of English grammarians, who, unable to shake themselves free of two centuries of pedantic traditions, have applied to the prosody, as to the syntax, principles drawn from a totally different system. Under this delusion they have sought for "feet," which, if they ever had any existence in Greek, outside the skull of an ingenious prosodist, certainly have none in English. For instance, the last treatise on the subject I have chanced to see, gives an example of what the author calls "amphibrachic metre" in a detached line from BROWNING. Now such a thing as amphibrachic metre is not possible in English, nor does the foot exist in English verse.

Of course we can make what they call amphibrachs if we choose. We can scan the line

An honest man's the noblest work of God,

as an amphibrach, a cretic, and a diiambus, if we choose; and if we choose we can lay off the frieze of the Parthenon into sections, each section containing the hind-quarters of the horse before, and the fore-quarters of the horse behind; and the process will be as intelligent and instructive in the one case as in the other. The artist's design shows the proper grouping of the sculpture; and so in verse the general design or plan of the versification coördinates and explains all details and apparent irregularities. This design is what must be found and understood, if we would understand the verse. What does it profit to call verses by Greek names, as if we understood Greek versification better than our own? If any one tells me that the line

Black his hair as the winter night

or

Hail chef chambre of charité

are glyconic verses (O Colonia quae cupis) what do I learn but that an Englishman one hundred years ago, and another five hundred years ago, wrote lines which seem to resemble one written by a Roman two thousand years ago? If I understand CHATTERTON'S design, I may perhaps have some notion of that of CATULLUS; if I cannot understand a design in itself, it will not help me though I have all the paeons and epitrites, and even the amphidochmius, at my fingers' ends.

Verse may be broadly defined as decorated prose. Now decoration is something extrinsic superadded for the sake of beauty. If it be of the *essentia* of the thing to which it belongs, it is not decoration. A bridge may have an exquisitely graceful arch; a hall may have the noblest proportions, but these features are not decoration. Add a moulding to the bridge, or fresco to the hall, and you have decoration. So a passage may be richly imaginative, and may be couched in language of the highest beauty, yet these features do not make it verse, for they are of the *essentia* of the thing, and not superadded ornament.

Decoration properly so called, requires symmetry or proportion, and succession; that is, a recognisable design, and its repetition, modified or unmodified.[1]

The *essentia* of a piece of writing is its significance: the thoughts it conveys to the intellect, or the impression it makes upon the feelings. Now what has it outside of this

[1] The branch of decoration that consists in the imitation, more or less abstract, of natural objects, finds an analogue in imitative verses, such as TENNYSON'S

And murmuring of innumerable bees.

essentia on which we can build decorative designs? There are the sounds of the words or syllables irrespective of their meaning; there is the time-length of syllables; there is the number of syllables in a given space; and there is the stress or force of syllables. Designs formed on the first give us alliteration, assonance, and rime; on the second, the quantitative measures of the Greeks[2]; on the third, the metrical verse of the French (rime being necessarily used to mark the measures); on the fourth, our own accentual verse, to which rime or alliteration may be added at pleasure. These are the principal orders of designs; though others exist.

Dismissing from our consideration all other orders of verse-construction but the last, how are designs to be built on accent or stress? Naturally, and of necessity, by the contrast of strong and weak syllables, and according to a definite and recognisable pattern. And of fundamental patterns or genera, we have three:—one strong to one weak; one to two; and one to three. Of course others are conceivable; but the nature of the language makes them impossible, or the ear refuses to recognise them as fundamental designs.

The first genus, or 1:1, greatly predominates in English verse since CHAUCER. It is what is sometimes called the iambic or trochaic verse; a nomenclature which has given rise to much confusion. The question whether the Greek iambic and trochaic verses are of different genera, I leave to the classical prosodists: our so-called iambuses and trochees are certainly of the same genus or design. When DONNE wrote

> Sweetest love, I do not go
> For weariness of thee ——

did he change the genus with each alternate line? And suppose the two short lines were printed as one long one, would the iambic genus be changed into the trochaic by the mere mode of printing? This is as reasonable as to say that of the Greek egg-and-dart moulding there are two genera, the one beginning with the egg, and the other with the dart.

The second genus, or 1:2, is what is sometimes called the dactylic or anapæstic metre. It is the same design, whether it begin on the accented or unaccented syllable; *e. g.*:

> Heir of my royalty, son of my heart.
> And | there lay the rider, distorted and pale,
> With the | dew on his brow and the rust on his mail.

This genus makes its appearance (or re-appearance) in literature in the sixteenth century, and seems to have been regarded as common, base, and popular. It is the favorite of TUSSER (1525-1580), who wrote for countrymen.

> Leave princes' affaires undéskanted on,
> And tend to such doings as stands the upon.

It would naturally arise whenever words were adapted to a dance-tune in six-eight time, such as "Packington's Pound," a popular country-dance, to which BEN JONSON has written his ballad-man's song in 'Bartholomew Fair.'

The third genus, or 1:3, is the youngest of all. I cannot remember that I have met with a specimen earlier than the present century. DR. GUEST ignores it, and so do the ordinary prosodists—fortunately—for they would have been in their glory with first, second, and third pæons. The great rapidity of its movement especially adapts it to comic use and "patter" songs; and GILBERT is rather fond of it:—

> When the enterprising burglar's not a-burgling,
> When the cutthroat is not occupied with crime—

or, with syncopations,

> And polished up the handle of the big front door.

It has been used, however, in serious verse, as in JEAN INGELOW'S

> In the morning, O so early, my beloved, my beloved,
> All the birds were singing loudly, as if never they would cease:
> 'Twas a thrush sang in my garden, 'Hear the story, hear the story'!
> And the lark sang 'Give us glory' but the dove sang 'give us peace.'

GEORGE MEREDITH has also used it with good effect in a poem called 'Apollo with Admetus.' I am inclined to think that the capabilites of this very spirited rhythm have yet to be developed.

The simplest design in any of these genera is that of the line, each verse being a unit and showing the pattern. More complex designs may be formed by grouping lines according to a pattern, and we then have the stanza; the pattern being usually emphasized, and, so to speak, outlined, by the use of rime; while still

[2] At least, this was the old notion. I am aware that in this age of negation there are those who affirm that these notions are all wrong; and that PLUTARCH and QUINTILIAN did not understand Greek and Latin verse.

more complicated designs may be made of stanzas, as in the sonnet, sestine, etc.

It is evident that as the pleasure of the hearer or reader consists (so far as the versification is concerned) in the recognition of the design, whatever obscures it or renders it equivocal is a blemish. Hence the canon that the more complex or intricate the design, the more clearly it is to be marked out; while in very simple designs which cannot be mistaken, great license is allowed, but still within certain definite limits.

Let us take one of the simplest, and at the same time most important of our designs, the unrimed ten-syllable line of the genus 1:1; the blank verse of SHAKESPEARE and MILTON. We can take as a normal such a line as

For who would bear the whips and scorns of time.

But a continued succession of such lines would be unpleasantly monotonous: how is variety to be obtained without letting go the design?

I. 1. By dropping one of the five accents: e. g.,

The slings and arrows of outrageous fortune.

Here the third accent is omitted. When the fifth is omitted, we have what is called the weak ending.

2. By dropping two of the accents:

That hath in it no profit but the name.

Here the second and fourth are omitted. More than two cannot be dropped without obscuring the design.

II. 1. By reversing one accent:

To be or not to be: that is the question.

On horror's head horrors accumulate.

Here the fourth and third accents respectively are reversed. The reversal of the first accent is very common; that of the fifth, which gives a sort of choliambic hitch, is extremely rare.

Baccare, you are marvellous forward.

Where scorn seemed mingled with some great pity.

2. By reversing two accents:

Even on the pith of life. Where is he gone?

Here the first and fourth are reversed.

III. By combining omissions and reversals:

And a man's life's no more than to say 'One.'

What is the issue of the business there.

Examples could be given of every allowable variation, but it is unnecessary.

In twenty lines of Hamlet's great soliloquy I find one of the type which I have called normal, ten with a single accent omitted, one with two accents omitted, six with reversed accent, and three with other variations which shall be considered presently.

What is the limitation to this freedom of variation? I think this: any variation is allowable that does not obscure or equivocate the genus; but any that suggests another genus is not allowable. Hence I should consider

Folded the writ up in form of the other—

a bad line, not merely because only two accents are in their normal places, but because the genus is equivocal. The prosodists cite MILTON'S

Burnt after them to the bottomless pit,

as a harsh line, but no one explains why. It has the correct number of syllables, and at least four accents. But suppose it occurred in some such combination as

Yea, the unquenchable wrath of Jehovah
Burnt after them to the bottomless pit—

would it not be rhythmically unexceptionable? Then the explanation is plain: it really belongs to the 1:2 genus, so is an alien where it stands, and the ear rejects it.

In the twenty lines from Hamlet there are three which differ from the normal standard otherwise than by omissions and reversals of accent. The first is—

And by opposing end them. To die, to sleep.

Here we have an additional syllable, not at the end but in the body of the line; and we see at once that it is the 'to' of 'to die.' which is so closely joined with the infinitive, and is naturally so short, that the two may be pronounced in the time of one syllable. This is the exact analogue of the short appoggiatura in music, the time of which is taken from the following note. It occurs doubly in the line

That hurts by easing. But to the quick o' the ulcer.

The line

I had rather to adopt a child than get it—

shows the time taken from an unaccented syllable. (Those who are fond of Greek names may call it a double anacrusis if they find that they get ease thereby.) It may also be taken from the syllable preceding:

Till the last trumpet: for charitable prayers.
The fair Ophelia. Nymph, in thy orisons.

But this explanation will not serve for the second abnormal line in our twenty:—

The heart-ache, and the thousand natural shocks.

The last syllable of 'natural' does not run into 'shocks,' nor does it take its time simply from the preceding syllable. If we substitute the word 'painful' for 'natural,' we make the line regular. In other words, in the line as it stands, three syllables are uttered in the time of two. This is the triplet, the exact analogue of the triplet of music; a variation often used by SHAKESPEARE, and perhaps abused by FLETCHER and others. In the four-accent, alliterative line of the fourteenth century, the triplet is rather the rule than the exception:—

In habite as an heremite unholy of works,
Went wyde in this world wondres to here.

CHAUCER also uses it occasionally:

Pekke hem up | right as thay | growe, and ete hem in.
He waytede | after no | pompe and reverence.

We have still one abnormal line of our twenty unaccounted for:—

Must give us pause. There's the respect.

Here we miss not only one accent, but the pair of syllables to which it would belong. How is such a line to be justified? It will not do to cut the knot, like the older grammarians with their verbs, by calling it irregular or defective. It is true, I have called it abnormal; but that is merely with reference to a purely arbitrary norm, established, like the zero of longitude, for convenience of comparison. The whole passage is admitted, by universal consent, to be one of perfect melody; and if any part violates our laws of verse, we may be sure that our laws are wrong, and not SHAKESPEARE.

But this question leads to another, and an important branch of the subject.

I have endeavored to explain briefly what may be called the histology of the English dramatic verse, the stuff or tissue of which it is composed; namely, a design of five accents of the genus 1:1, varied by omissions and reversals of accent within certain limits, and by the occasional introduction of an extra syllable as an appoggiatura or in a triplet. But this leaves out of view the important fact that in nearly every one of these lines there occurs a pause of less or greater length:

To be or not to be | that is the question.
No more | and by a sleep to say we end
The heart-ache | and the thousand natural shocks
That flesh is heir to | 'tis a consummation——

This pause is not an accidental, but an essential feature of the verse: the ear often requires it when it is not demanded by the grammatical structure; and the melody of periods, as distinguished from that of single lines, is largely due to the varying place of the pause.

If we take the French alexandrine, with its obligatory cæsura in the middle of the line:—

Il est amer et doux | pendant les nuits d'hiver,
D'écouter, près du feu | qui palpite et qui fume,
Les souvenirs lointains | lentement s'élever
Au bruit des carillons | qui chantent dans la brume—

and if we compare such a quatrain as this with one of the most rigorous construction in English, we can see what is gained by the mobility of the rhythmical pause:—

The curfew tolls the knell | of parting day,
The lowing herd | winds slowly o'er the lea,
The ploughman | homeward plods his weary way
And leaves the world to darkness | and to me.

The French alexandrine tells its own story. A design depending on measure is so meagre, and so indistinct for want of contrast, that it has to be emphasized by rime and by a fixed cæsura. VOLTAIRE says expressly that while other nations may dispense with rime, in French it is absolutely necessary to distinguish verse from prose; and in another place speaks rather with envy of the English and Italians, the nature of whose verse frees them from the trammels of the fixed cæsura.

Whatever the origin of the French alexandrine, it is really a compound verse made up of two members of six syllables each; and even the most licentious of the new romanticists—men who, like MALLARMÉ, have emancipated themselves from the laws of syntax and the time-honored tradition of intelligibility—have never, so far as I know, dared to lay a hand on the sacrosanct cæsura.

Now just so is our English long line composed of two members; not, however, necessarily of equal length (since the accent sufficiently marks the design), but the one, as a rule, the complement of the other. The combination of these members we may call the anatomy of the verse. From the very earliest times the English verse has been thus articulated:—

dæd-cene mon || dome gewurðad,
hæle hilde- deor || Hroðgar gretan.

This anatomy of the verse has been recently made the subject of a careful and minute study by PROF. T. R. PRICE. Following DR. GUEST,[3] he calls these members of the long line *staves*; and regards—justly, as I think—the stave as the unit of verse-formation—the member of which the verse-maker is conscious in the act of composition.

These staves may be of any length, from a single syllable carrying one accent, to a whole line less one such syllable. Thus the lines

I ‖ sometime called the Maid of Astolat,
Come ‖ for you left me, taking no farewell,
Hither ‖ to take my last farewell of you—

begin with the stave of one accent, and end with staves of three and of four. In the lines

The oppressor's wrong ‖ the proud man's contumely,
The pangs of despised love ‖ the law's delay,
The insolence of office ‖ and the spurns
That patient merit ‖ of the unworthy takes—

we have the staves more nearly equal.

This construction of the verse explains the line left unexplained above :—

Must give us pause ‖ there's the respect.

The poet, wishing to emphasize the pause in Hamlet's meditation between the thought that the awful uncertainty of what may be beyond the veil must make even the life-weary hesitate, and the corollary that this fact explains the mystery that even the hopelessly wretched still cling to life—uses a line of two short staves, and between them interposes a period of silence at least equivalent to the duration of two syllables. Another example is

I'll do't ‖ Dost thou come here to whine?

So PROF. PRICE regards the fragmentary lines so common in SHAKESPEARE and the other dramatists, as single staves standing alone; and the redundant lines of twelve or more syllables, as containing a stave of more than the complementary length. They are departures from the original design introduced for a purpose.

It seems to me that the manner herein set forth of viewing the facts: considering first the tissue of which our dramatic verse is composed, then the design, and then the organisation or articulation of the verse, has at least the merits of simplicity and clearness, and coördinates versification with other decorative arts. And while ridding our prosody of the opprobrium of pretending to explain things by the device of calling them by the names of things essentially different, it sets us free to form our own opinion of the ears of those who style *city* a trochee, *outrun* an iambus, *comprehend* an anapæst, and *Dirck galloped* an amphibrach.

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[3] *The Construction and Types of Shakespeare's Verse.* New York: 1888.

DANTE'S SENSE OF COLOR.

In DANTE's hands colors possess not only an esthetic value, but they suggest an underlying thought. The hues of his landscapes and the tinting of his scenes are reflections of the color that his thought assumes. There is true harmony between the inward state he describes and the outward appearance he portrays, for he tones down or enlivens his coloring in accordance with the shade of the idea. This is apparent in his use of color in the three divisions of the 'Divina Commedia.'

Day is departing when DANTE starts upon his dread journey. Doubts, fears and misgivings crowd upon him while the shadows gather around him, and the mood of the poet "standing upon that dark (*oscuro*) hillside"* ('Inf.' ii, 40) unwilling what he willed, consuming "the emprise, which was so very prompt in the beginning," is reflected in "the embrowned (*bruno*) air" ('Inf.' ii, 1).

A heavy gloom overhangs the abode of those who have "all hope abandoned." The prevailing colors here are: *nero*, *buio*, *oscuro*, *bruno*, *rosso* and *vermiglio*. Through a gate whose inscription is written "in sombre (*oscuro*) color" ('Inf.' iii, 10), the poet is conducted into the "dark" regions (*buio*, 'Inf.' iii, 130; viii, 93; xii, 86; xvi, 82; xxiv, 141; *oscuro*, iv, 10; xxix, 65). The air is "purple," (*perso*, 'Inf.' v, 89), "dusky" (*fosco*, 'Inf.' xxiii, 78), "murky" (*fosco*, 'Inf.' xxviii, 104), "black" (*nero*, 'Inf.' v, 51). The foliage is "of a dusky (*fosco*) color" ('Inf.' xiii, 4). The waters are "dusky" (*bruno*, 'Inf.' iii, 118),

*LONGFELLOW's translation has been followed in the citation of passages.

"more sombre (*buio*) far than perse" (*perso*, 'Inf.' vii, 103), "dusky" (*bigio*, 'Inf.' vii, 104), and they descend "down to the foot of the malign gray (*grigio*) shores" ('Inf.' vii, 108). There are "black (*nero*) she-mastiffs" ('Inf.' xiii, 125), "black (*nero*) angels" ('Inf.' xxiii, 131).

There are also brilliant colors here, and they are such that the blackness of darkness cannot kill them. They startle the eye grown accustomed to the darkness; and by contrast they but intensify the gloom. There is no tinting nor subduing of them. They glare as if defying the lowering darkness to touch or affect them. There are "vermilion (*vermiglio*) lights" ('Inf.' iii, 134), mosques glowing "as if issuing from the fire" (*vermiglio*, 'Inf.' viii, 72 and *rosso*, 'Inf.' viii, 74). There is a "river of blood" ('Inf.' xii, 47), a "red" (*rosso*) boiling rivulet ('Inf.' xiv, 134). Cerberus' eyes glare fiery red (*vermiglio*, 'Inf.' vi, 16), and the furies are "stained with blood" and begirt with the "greenest (*verde*) hydras" ('Inf.' ix, 40). This, together with one other instance ('Inf.' iv, 118), is the only mention of green (*verde*) in the description of the "Inferno." It is often mentioned, as is also white (*bianco*, 'Inf.' xx, 49; xxiv, 5), but only as it is called to mind by the poet as an illustration or metaphor ('Inf.' xx, 75; xxx, 64), thus serving, by contrast, to emphasize the colors that prevail here.

As we ascend to the Mount of Purgatory we rise into a purer air. We come up into a clear light that reveals a profusion and variety of color. Here *verde*, *bianco*, *vermiglio* and *oro* are the prevailing colors, the *verde* being used most frequently. The foliage and verdure are green (*verde*, 'Purg.' xxiii, 1; xxix, 35; xxxiii, 110). There are "celestial falcons" with "verdant (*verde*) wings" ('Purg.' viii, 106), and angels with "verdant (*verde*) pinions" robed in green (*verde*, 'Purg.' viii, 28, 29). Beatrice's eyes are of a deep green (*smeraldo*, 'Purg.' xxxi, 116) and she is robed in a "green (*verde*) mantle" ('Purg.' xxx, 32). There are bright "vermilion (*vermiglio*) flowerets" ('Purg.' xxviii, 55), and "scarlet" (*cocco*, 'Purg.' vii, 73) and "yellow" (*giallo*, 'Purg.' xxviii, 55) blossoms. There are trees of gold (*oro*, 'Purg.' xxix, 43), and sculpturing in gold (*oro*, 'Purg.' x, 80). There is a profusion of white (*bianco*) in descriptions of the sky ('Purg.' ii, 7; xvi, 143; xxvi, 6). There are "pearl-white" (*biacco*) flowers ('Purg.' vii, 73). The angels and the people are robed in white (*bianco*, 'Purg.' xii, 89; xxix, 65).

In the 'Paradiso' an altogether different stage of coloring is reached. Here *oro* and *bianco* predominate. Besides these there are brilliant hues, not of opaque substances, but of translucent gems, the sapphire (*zaffiro*, 'Par.' xxiii, 101), the topaz (*topazio*, ('Par.' xxx, 76) the ruby (*rubinetto*, 'Par.' xix, 4)—that, as the all-pervading light passes through them, give forth their sparkling radiance.

DANTE was an artist in his love and understanding of colors. He revolted against the sombre monotony of the conventional palette, and in common with, though in advance of, the spirit of his time, he revelled in brilliancy and abundance of color. He sometimes paints by a touch so light and vague that the imagination does not linger to play over it, yet so broad as to fill the lines with color. The banks of the River of Light are "depicted with an admirable Spring" ('Par.' xxx, 63). A figure appears all "relucent with gems" ('Purg.' ix, 4). Or he throws into his scene, as on the banks of the Lethe, "the sevenfold lists, all of them of the colors whence the sun's bow is made, and Delia's girdle" ('Purg.' xxix, 77). But usually he distinctly specifies the colors.

There is wonderful variety in his tinting; but it is not due to a mingling of different colors. All that he employs are distinct, but there are different tones of them. Sometimes to bring about the different effects, he makes use of gray to soften them down; but these gray effects are suggested rather than specified. He throws over objects of sense a dusky haze that tones down their colors. The brilliancy of "the eastern hemisphere all tinged with rose" he tempers with vapors ('Purg.' xxx, 23-27). Through heavy mist Mars "grows fiery red (*rosseggia*) down in the West upon the ocean floor ('Purg.' ii, 14). And over the divine beauty of the gorgeously robed Beatrice he throws a thin veil, so that she cannot be distinctly seen ('Purg.' xxx, 31). But he never changes hues, originally distinct, so that they

approach each other. There are no golden-browns, nor green-blues, nor purple grays in his descriptions. He does not mix distinct colors, nor trust to one to underlie and give a special tone to another.

But his colors are by no means always the same. He finds an infinite variety in the values of each. He has an artist's sensibility to slight variations of tint and delicate distinctions of tone; and uses them with the artist's precision and definiteness. In the case of the sombre hues he makes these distinctions by expressly naming each shade, rigidly adhering, in nearly every case, to the etymological meaning of the terms he uses. In each case in which darkness is spoken of in a general way, the word *buio* is used ('Inf.' iii, 130; viii, 93; xii, 86; xvi, 82; xxiv, 141; 'Purg.' xvi, 1). But when DANTE tries to discern particular objects through the gloom, he characterizes them as *oscuro* ('Inf.' i, 2; ii, 40; iii, 10; iv, 10; ix, 28; xxi, 6; xxiv, 71; xxv, 13; xxix, 65; 'Purg.' iii, 21.). SCARABELLI, in his 'Vocabolario Universale della Lingua Italiana,' characterizes *buio* as the "extreme of obscurity," while *oscuro* is merely "obscure." The distinction, then, that DANTE makes is pertinent, for a long, scrutinizing gaze at particular objects would bring them out more and more distinctly, so that *buio* with which the observer might characterize the whole region would not apply to them.

He does not use *bruno* as an individual color, but he applies it to any color that is degraded or lowered in tone by the mingling of shade with it, and he is borne out in this use of it by the authority quoted above. He speaks of the tree "embrowned (*bruno*) with blood" ('Inf.' xiii, 34) the mountain "dim (*bruno*) from distance" ('Inf.' xxvi, 133), the "path that long remains not dim" (*bruno*), or, as SCARABELLI translates it: "the path shadowy and with but little light" ('Purg.' xix, 6), the waters moving on "with a brown, brown (*bruno, bruno*) current under the shade perpetual" ('Purg.' xxviii, 31).

DANTE defines *perso* thus: "Il perso è un color misto di purpureo e di nero, ma vince il nero, e da lui si denomina" ('Convito' iv, 20). He uses this color interchangeably with *bigio* and *fosco*, but seldom employs any of them in a literal sense (*perso*, 'Inf.' v, 89, *fosco*, 'Inf.' xxiii, 78; xxviii, 104; *perso*, 'Inf.' vii, 103; *bigio*, 'Inf.' vii, 104; *perso*, 'Par.' iii, 12).

For the purpose of mere description DANTE employs the term *nero* ('Inf.' xii, 109; xiii, 125; xxi, 29; xxiii, 131; xxv, 66, xxv, 84; xxvii, 113; xxxiv, 65). But when he wishes to add to that description an impression of horror he uses *atro*, which in his hands retains its true Latin signification. He applies it to Cerberus' "black" beard ('Inf.' vi, 16); and in 'Par.' vi, 78 we find exactly the same use of it as in HORACE, 'Carm.' i. xxviii, 13.

He seems to make no discrimination between *rosso* and *vermiglio*. There is the *vermiglio* light ('Inf.' iii, 134) and the *rosso* flame ('Inf.' xix, 33). Mosques red with fire are described as *rosso* ('Inf.' viii, 74) and *vermiglio*, ('Inf.' viii, 72). There is a *vermiglio* rivulet ('Inf.' xii, 101) and a river "whose redness (*rossore*) makes my hair still stand on end" ('Inf.' xiv, 78).

Aside from these distinctions made by the use of different terms to express slight differences in the sombre shades, DANTE brings about the same result by carefully modifying each tint. There is the white (*bianco*) such that "no snow unto that limit doth attain" ('Par.' xxxi, 14), and there is the dying white of scorched paper ('Inf.' xxv, 66). And between these extremes the intermediate tints are definitely described. There are the "marble white" ('Inf.' xx, 49; 'Purg.' ix, 95), the "pearl-white" ('Purg.' vii, 73), the glittering white of frost and snow ('Inf.' xxiv, 5), and the soft white of flowers and clouds ('Purg.' ii, 7; vii, 73; 'Par.' i, 44).

There is a great variety of greens. We find the delicate tint of the "little leaflets just now born" ('Purg.' viii, 28), the green of mature foliage ('Inf.' xiii, 4) and "verdant pastures" ('Inf.' xx, 75), and the deep, rich hue of the emerald—"fresh emerald the moment it is broken" ('Purg.' vii, 75).

There are reds ascending in tone from the delicate tint of the rose ('Purg.' xxix, 148) to the blush on the brow of shame ('Par.' xvii, 66), the "scarlet grain" (*cocco*, 'Purg.' vii, 73), the tint of the rich, deep ruby (*rubico*, 'Par.' xxx, 66), the "fine ruby (i. e. *balas*, Ital. *bala-*

scio) smitten by the sun" ('Par.' ix, 69), the "flaming red as blood that from a vein is spirting forth" ('Purg.' ix, 101), and finally the hue "so very red that in the fire it hardly had been noted" ('Purg.' xxix, 122).

There are yellows from the delicate tint of lilies ('Par.' vi, 100) to that of gold ('Par.' v, 57). And there is the "sweet color of the oriental sapphire that is upgathered in the cloudless aspect of the pure air" ('Purg.' i, 13).

In addition to the instances already cited there are the following, employed literally:

Nero: 'Inf.' ix, 6; 'Par.' i, 45; xxvii, 136.
Adro (for *Atro*): 'Purg.' xxx, 54.
Buio: 'Par.' ii, 49.
Oscuro: 'Purg.' xv, 143; xxiii, 22.
Bruno: 'Inf.' xx, 107; xxv, 65; 'Purg.' xxvi, 34; 'Par.' ii, 73; xv, 51,
Bianco: 'Inf.' iii, 83; xvii, 65; xxvii, 50; xxxiv, 43; 'Purg.' i, 34; ii, 23; ii, 26; viii, 74; (*imbiancara* ix, 2); ix, 119; x, 72: xii, 89; xvi, 143; xxvi, 6; xxix, 65; xxix, 114; 'Par.' v, 57; xviii, 65; xxvii, 136; xxx, 129.
Biondo: 'Inf.' xii, 110; 'Purg.' iii, 107; viii, 34.
Rosso: 'Inf.' x, 86; xvii, 62; xix, 81; 'Purg.' xxiv, 138.
Vermiglio: 'Inf.' xxviii, 69; xxxiv, 39; 'Purg.' xxvii, 39; xxix, 114; xxix, 148; 'Par.' xvi, 154.
Raucio: 'Inf.' xxiii, 100; 'Purg.' ii, 9.
Azurro: 'Inf.' xvii, 59; xvii, 64.
Giallo: 'Inf.' xvii, 59; xxxiv, 43; 'Purg.' ix, 119; 'Par.' xxx, 124.
Porpora: 'Purg.' xxix, 131.
Perla: 'Par.' iii, 14.
Alabastro: 'Par.' xv, 24.
Diamante: 'Purg.' ix, 105.
Rosa: 'Purg.' xxxii, 58; 'Par.' xxii, 56.
Adamante: 'Par.' ii, 33.
Oro: 'Inf.' xiv, 106; 'Purg.' vii, 73; ix, 20; ix, 118; xxix, 113; 'Par.' xvi, 110; xvii, 123; xviii, 96; xxi, 28: xxx, 66; xxxi, 14.
Porfido: 'Purg.' ix, 101.
Biacco: 'Purg.' vii, 73.
Verde: 'Inf.' vii, 82; ix, 40; xiii, 40; xv, 122; xxvii, 45; 'Purg.' viii, 106; xviii, 54; xxix, 93; xxxi, 83.
Argento: 'Inf.' xiv, 107; 'Purg.' vii, 73; ix, 118; 'Par.' xviii, 96.
Smeraldo: 'Purg.' xxix, 125;
Topazio: 'Par.' xv, 85.

In addition to these we find some colors used figuratively:

Nero: 'Inf.' vi, 85.
Bigio: 'Purg.' xx, 54; xxvi, 108.
Oscuro: 'Inf.' xxx, 101; 'Purg.' xi, 96; xiv, 123; xxxiii, 126; 'Par.' iv, 135.
Bruno: 'Inf.' vii, 54; 'Purg.' xxiv, 27; 'Par.' xxii, 93.
Bianco: 'Par.' xxii, 93.
Verde: 'Purg.' xi, 92; xxii, 51.

DANTE felt a kinship between color and sound. Sometimes the same thought seems to be translated into both color and music. The effect of the one finds its counterpart in that of the other. Harmonious, delicate tinting and soft light unite in effect with sweet, flowing melodies, while a burst of color or a flash of light corresponds with a crash of sound. The wide forest, with its subdued green and dim shadows, has "delicious melodies" borne on its "luminous air" ('Purg.xxix, 22). Throughout the Inferno, whose gloom is not relieved even by the glimmering of a star, resound "sighs and complaints and ululations loud" ('Inf.' iii, 22–3). The "obscure, profound and nebulous" air of the "abysmal valley dolorous" is filled with sighs that make the air tremble ('Inf.' iv, 10, 26). The heavenly forest, with its "dense and living green, tempering to the eyes the new born day" is joyous with the singing of birds ('Purg.' xxviii, 1–18). The tree which is covered with blossoms "less than of rose and more than violet" ('Purg.' xxxii, 58) waves in an air on which floats the music of an angelic hymn. Color and sound here unite to produce the one harmonious soothing effect on the observer, and they lull into a slumber which is only broken by a sudden flash of splendor and a loud noise ('Purg.' xxxii, 71).

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THE ETYMOLOGY OF GOSPEL.

I have no doubt of the correctness of that etymology of *gospel* which is advocated by MR. SKEAT in his 'Etymological Dictionary,' namely, that the first element of the compound is *God*, not *good*; the burden of proof certainly rests with those who prefer to regard *good-spell* as the original form. When we come to

that familar passage in the 'Ormulum,' we discover a discrepancy between ORM's pronunciation and his etymology of *goddspell*. The possible explanations regarding English alone are two. We may either suppose that *goodspell* has become *goddspell*, just as *wisdôm*, became *wissdom*, or that ORM'S pronunciation is the direct tradition of original *Godspell*, and that he is a prey to "popular etymology." The former of these views is adopted in the WHITE-HOLT edition of the 'Ormulum,' where, in order to account for the Icelandic and the O. H. G. forms, the process of reducing the quantity of *ô* is placed earlier than can be admitted by the laws of Anglo-Saxon grammar. The second view, however, is in complete harmony both with the borrowed forms and with the facts of the native grammar. I therefore regard ORM'S pronunciation in this case as a singular illustration of fidelity to his orthoëpic spelling—fidelity that is proof against even the temptations encountered in an etymologizing discourse.

The next important factor in the problem is the eleventh century gloss: "*Euuangelium, id est, bonum nuntium, godspell*" (WRIGHT-WÜLKER, 314, 8). This is clearly but an earlier record of the same "popular etymology" afterwards repeated by ORM; MR. SKEAT has therefore, in the 'Supplement' to his Dictionary, not described it by the best terms as "an earlier instance of the alteration of *godspell* into *gôdspell* than was given from the 'Ormulum.'" Surely the subjective interpretation of an allegorizing monk must not be mistaken for an "alteration" of the word.

Thus far, then, MR. SKEAT holds to the theory that adequately explains all the facts in the case; one is therefore surprised upon turning to his 'Principles of English Etymology' (p. 423 f.) to find that he has at last shattered this structure of a coherent argument. MR. SKEAT here starts with the late gloss, quoted above, and infers from it that *gôd-spell* was the original form; the *ô* was afterwards shortened, he argues, and so the word came to be commonly supposed to mean *God-spell*, and "in this latter form it was translated into Icelandic as *guð-spjall* (=*God-spell*) and into O. H. G. as *gotspel*, as if from O. H. G. *got*, God, not O. H. G. *guot*, good." But the chronological obstacles in the way of this assumption are so serious that one must suspect some suppressed considerations to have led MR. SKEAT to his change of view. As his argument now stands it remains for him to show how the shortened form of the word which, by his hypothesis, is subsequent to the gloss, could come to be used as early as, for example, TATIAN (O. H. G.) and the Old Saxon 'Heliand.'

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DER PLANCTUS MARIAE.

Bekanntlich sind aus dem früheren Mittelalter einige Gedichte erhalten, die das Leiden der Jungfrau Maria um den Tod ihres Sohnes zum poetischen Ausdruck bringen. Man hat es bisher noch nicht versucht, es wohl auch nicht für möglich gehalten, zu diesen Gedichten einen gemeinsamen Urtypus zu finden, der zugleich über den Ursprung der Dichtungen Zeugniss ablegte. Man nimmt bis jetzt an, dass die Kirchenprose "Stabat Mater," die in das Missale Romanum Aufnahme gefunden hat und noch bis heute besonders in der Mozartischen Komposition weiter lebt, die einzige officiell kirchliche und gewiss auch älteste (Einige glauben nämlich, sie sei von BERNHARD von Clairvaux gedichtet) Repräsentantin dieser Marienklagen sei. DUCANGE s. v. *Planctus Mariae* nimmt keinen Anstand, diese Benennung, zu welcher er die hier folgende Stelle aus einer alten liturgischen Verordnung aus Toulouse heranzieht, ein für alle Mal auf die Hymne "Stabat Mater" zu beziehen:

Planctus virginis, Prosa quaedam querula in honorem B. M. composita, quae sic incipit: *Stabat mater*, etc. Quo ritu olim decantaretur in ecclesia B. M. Deauratac Tolos. habemus ex vet. Ceremoniali M. S. ejusdem Ecclesiae: Officium matutinorum incipitur hora meliori propter solempnitatem diei (feria v. in Coena Domini) et propter gentium multitudinem et etiam propter Planctum beatissimae Virginis Mariae, quae dicitur a duobus puerulis post Matutinam, et debent esse monachi, si possunt reperiri, ad hoc apti, sin autem dicetur a secularibus ad hoc fundate, monachisque deficientibus. Et omnes candelae extinguntur post Matutinum, scilicet post Kyrie eleyson quod dicitur super altare cum versibus, excepta una candela quae remanet accensa usque Planctus finiatur; ad denotan-

dum quod in ista die tota fides remanserit in sola Virgine Maria, quia omnes discipuli erraverunt seu dubitaverunt secundum magis et minus, excepta Virgine Maria. Ita Planctus dicitur in cathedra predicatorii, et debet esse coperta et circumcinta de cortinis albis praedicta cathedra ad finem, quod dicentes sive cantantes praedictum Planctum non possint videri a gentibus, nec ipsi videant gentes, ut securius possint cantare sine timore, quia forte videndo gentes turbarentur.

Nach genauerer Betrachtung dieser Stelle kommt man zu der Überzeugung, dass eine beabsichtigte Bezugnahme derselben auf jene bekannte Hymne mindestens erst des Beweises bedarf. Ich habe den Eindruck—schon das schlechte Latein spricht mit Entschiedenheit dafür—dass die Liturgische Vorschrift jedenfalls älter ist, als die Hymne "Stabat Mater" selber; das ganze Ceremoniell erinnert an die kirchlichen Gebräuche des *früheren* Mittelalters. Mit "Planctus Mariae" ist die Hymne "Stabat Mater" noch nicht im entferntesten identificirt, aus Anfang und Schluss der Stelle kann man auch ersehen, dass auf den Text, der gesungen wurde, in dem Ritual nicht näher eingegangen ist. Nun sehe man aber im Einzelnen, wie das "Stabat Mater" zu dem Texte passen könnte. Vorerst das Chronologische. Man nimmt neben dem heiligen BERNHARD den 1296 gestorbenen LATINO FRANGIPANI und auch den berühmten JACOPONE DA TODI (†1306) als Dichter des schönen Liedes an. Jedenfalls datirt die Hymne aus der Mitte des 13. Jahrhunderts, und wenn ich nebenbei eine besondere Ansicht darüber äussern soll, so möchte ich sie einem der Dichter des Franziskanerordens zuschreiben. Wir wissen zwar nicht, in welchem Jahre das citirte Ceremonial geschrieben ist, wenn es aber aus dem Ende des 13. oder dem Anfange des 14. Jahrhunderts wirklich sein sollte, so muss man sich fragen, wie es denn zugeht, dass sich das Vortragen dieses Liedes so schnell zu einem festen Usus gestaltet habe. Ist die Verordnung—was ich aus oben bezeichnetem Grunde nicht glauben kann—jünger, so muss man fragen, warum ist dieser Gebrauch kein allgemeiner?

Vor Allem ist es nöthig, das "Stabat Mater" unmittelbar mit dem Texte der liturgischen Verordnung zu vergleichen.

(1) Stabat mater dolorosa
Juxta crucem lacrymosa,
Dum pendebat filius.
Cujus animam gementem,
Contristantem et dolentem
Pertransivit gladius.

(2) O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti!
Quae moerebat et dolebat,
Et tremebat dum videbat
Nati poenas inclyti.

(3) Quis non potest contristari,
Matrem Christi contemplari
Dolentem cum filio.
In me sistat dolor tui,
Crucifixo fac me frui
Dum sum in exilio.
. . . . . .
. . . . . .

(4) Eia mater, fons amoris,
Me sentire vim doloris
Fac ut tecum lugeam,
Fac, ut ardeat cor meum
In amando Christum deum,
Et sibi complaream,
etc., etc.

Das Lied ist ein von einem frommen gesungener Hymnus auf die Jungfrau Maria. Der Betende stellt sich vor die Seele, was Maria um und mit Christus gelitten hat und wird durch Mitempfinden ihres Schmerzes, was ganz im Geiste des FRANZ VON ASSISI ist, zur religiösen Erhebung geleitet.

Wie wäre es nun zu begreifen, dass ein solches einfaches Lied nur von zwei ganz jungen Knaben (*puerulis*) geistlichen oder weltlichen Standes gesungen werden dürfte? das "Stabat Mater" kann nach seinem Inhalte von einer jeden beliebigen tiefen oder hohen Stimme gesungen werden, man kann es einer Frau so gut wie einem Manne in den Mund legen. Warum sind ferner grade zwei Stimmen nöthig, warum nicht vier oder acht oder ein ganzes Chor? Man könnte entgegnen, dass der Gesang zufällig zweistimmig war; einen Wechselgesang anzunehmen wäre bei "Stabat Mater" ohne Grund. Nun aber beachte man die Thatsache, dass die *dicentes sive cantantes* unsichtbar gemacht werden mussten. Dies kann seinen wirklichen tieferen Grund nur darin haben, dass man den Eindruck hervorbringen wollte, als höre man die Virgo Maria selber klagen! Dazu passt die That-

sache, dass Knabenstimmen nöthig waren, aber der Text von "Stabat Mater" passt dazu *nicht.*

Allen Anforderungen des Rituals genügt aber ein mehr provenzalischer als catalanischer "Planctus Mariae," den VILLANUEVA aus dem Kirchlichen Archive von Ager in Catalonien herbeigebracht hat. Damit wir nicht zu weitschweifig werden, wollen wir nur die Puncte hervorheben, die für unsere Annahme sprechen, dann kann der Leser das weitere selber finden. Vor Allem ist es das Alter. VILLANUEVA schreibt in dem *Viage literario*, Bd. ix, p. 148: "Tambien he hallado aqui un códice epístolar MS del siglo xiii la epístola, del dia de S. Estevan, que antiguamente se cantaba rimada y glosada en vulgar, la qual viste en lo de Vigue (tom. vi, p. 258). Del mismo códice tomé copia de otra pieza poetica vulgar, que se intitulo: Planctus Sanctae Mariae."

Sodann ist das ganze Gedicht acht dramatisch gehalten, es ist durchaus ein von lyrischen Zuthaten freier dramatischer Monolog; im achten Verse spricht Christus selber, hier muss eine zweite Stimme eingesetzt haben. Den Abgesang ("Oy bels fyls cars. . . ") mögen mehrere Stimmen gesungen haben. Es ist mehr als wahrscheinlich, dass wir hier denselben "Planctus" vor uns haben, der in der Kirche der goldenen Maria zu Toulouse von *unsichtbaren* Sängern, denn der gekreuzigte Christus und Maria zu seinen Füssen war nicht recht darstellbar, aufgeführt ward. Später wurden derartige Aufführungen in der Kirche seltener, und der Hymnus "Stabat Mater" war besonders dazu angethan, jeglichen Text derselben Art aus der Liturgie zu verdrängen. Der Text steht a. a. O. Appendix p. 281.

Augats, Seyos, qui credets Deu lo payre,
Augats, sius plau, de Thu lo salvayre,
Per nos pres mort, et no lo preset gayre,
Sus en la creu on lo preyget lo layre,
E lach merce axi com o det fayre.
Oy bels fyls cars
Molt mes lo iorn doloros e amars.

Auyts, barons, qui passats per la via,
Si es dolor tan gran com es la mia
Del meu car fyl que Deus donat mavia,
Quel vey morir a mort tan descausida.
Mort, com nom prens? Volentera moria.
Oy bels fyls cars
Molt, etc.

.....m' apelavan Maria;
Or me scamiats mos noms, lasa, esmarida
Que mariment nauray, ay mays cascun dia
Del meu fyl car mon conort que n'avia.
Ineus lan pres sens tort que nolsotenia:
Oy bels fyls cars, etc.

Tots temps jiray dolenta e imarida,
Car aquel gaugs que eu aver solia,
Or mes tornats en dolor e en ira
Regardant fyl quel cors meu partoria.
Oy bels, etc.

Aras dublen les dolos a Maria,
E diu ploran que sofrir nou poria
Quel gladi.....que Simeon deia
Que de dolor lo cor meu partoria,
Car be no say que em dia,
Oy bels, etc.

Molt me pesa lo preu mal quel vey trayre.
Ay! ques fara lavia la sa mayre.
Tu vas morir, que es mon fyl e mon paire,
De tot lo mon es apellat salvayre.
Oy bels, etc.

Cascunes pens si sol un fyl avia,
Si auria dol si penydr lo veya,
Doncs io lasa quel fyl de Deu noyria,
Ben dey plorar, uy mays la.....el dia
Oy bels, etc.

Mayre dix Deus, nous donec maraveyla,
Si eu vuyl morir ni sofrir tant gran pena;
Quel mal queu hay, a vos gran gang amena,
De paradis sotç dona e regina.
Oy bels, etc.

Cant au Jhesus las dolos de sa mayre,
Clamet Johuan axi com o pos fayre:
Cosin Johuan, a vos coman ma mayre,
Quel siats fyl, e ela a vos mayre,
Om paradis abduy ayats repayre.
Oy bels fyls cars,
Molt mes lo iorn doloros e amars.

Es bedarf nicht der Hervorhebung, dass auch äusserlich das letztere Gedicht einen weit alterthümlicheren Anstrich zeigt, als das späte glühende lyrische Product des JACOPONE DA TODI, oder von wem es sonst herrühren mag. Wahrscheinlich geht dieses dramatische Gedicht auf die Mitte des 12. Jahrhunderts zurück.

Durch dieses ehrwürdige Denkmal erscheint nun ein epischer Gedicht des RAMON LULL, dessen eigenartigen Versbau ich im letzten Hefte der *Zeitschrift f. rom. Phil.* einer kurzen Betrachtung unterzogen habe und auf welches ich auf diesen Blättern später in anderem Zusammenhange zurückzukommen gedenke, "Plant de nostra dona Sancta Maria," erst im richtigen Lichte. Das Gedicht hat denselben Inhalt, ist aber furchtbar weit ange-

sponnen, hat ähnliche Redewendungen, Ausdrücke, ähnliches Reimschema (Tiraden), ähnlichen Versbau, ohne indessen sangbar zu sein: kurzum es erscheint mir als eine schlechte Nachahmung des Obigen.

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BROWNING'S DICTION:

A Study of 'The Ring and The Book.'

No poet of the present century presents so many peculiarities of diction as does BROWNING. He shows an intimate acquaintance with the forms and vocabulary of former periods. His knowledge of the continental tongues, especially Italian and French, has a perceptible effect on his expression. He uses deliberately and consistently, so that it cannot be considered mere affectation, a number of forms not common in nineteenth century English. His language is a remarkable example of the flexibility of our tongue, and of the freedom with which it incorporates additions from the most diverse sources. All these reasons may make BROWNING's poetry more difficult to the ordinary reader, but they add materially to the interest of the student of English.

The grammatical peculiarities of BROWNING's verse are, in most cases, the result of a desire for greater compactness of expression, and include the omission of words usually considered necessary, but such as are easily supplied from the context. Some constructions used with great frequency are those of English in an earlier period, and may be attributed to BROWNING's exceptional familiarity with the Elizabethan writers. Examples of these are the old dative, the more frequent use of the subjunctive, and the common employment of one part of speech for another. The following is a summary in detail.

I. The omission of the preposition *to* before the infinitive with all classes of verbs. Examples of this extended use of the infinitive without its sign will be found on almost every page of the poem. Like any unusual form this is temporarily confusing, but one is soon able to supply the omission without thought.

II. The omission of the relative when subject, and of the antecedent of a relative even when governed by an expressed preposition. The following examples illustrate the forms:

> "To hold her tottering ark, had tumbled else."
>
> "Virgil is little help to who writes prose."

The antecedent of the relative adverb is omitted in,

> "By when it may reach him."

III. The omission of the auxiliaries when they have been similarly used in any part of the sentence. This is somewhat confusing when the liberty is taken several times in a complicated structure.

IV. The use of the dative, especially of the personal pronouns, is scarcely surpassed by SHAKESPEARE.

> "Then was the story told I'll cut you short."
>
> "Thrust them out of doors the girl again."
>
> "We'll gain you, that way, liberty at least."
>
> "Cancel me quick the thing pretended one."
>
> "Ushered you into life a bouncing boy."
>
> "Branches me out his verb tree on the slate."
>
> "Strip me yon miscreant of those robes usurped."

The dative of nouns occurs in the following:

> "Able to sing God praise on mornings now."
>
> "Oh, never fear! I'll find life plenty use."
>
> "I had hoped to have hitched the villian into verse
> For a gift, this very day, a complete list
> O' the prepositions each with proper case."

It will be seen that the examples exhibit a use both of the ethical dative and of the dative of advantage.

V. The omission of prepositions other than *to* or *for* of the dative.

> "Lure him the lure o'the letters, Aretine!"
>
> "And coil itself on the remains of me,
> Body and mind, and there flesh fang content."

A similar omission makes verbs appear active sometimes, as "laugh it" for laugh at it. So "vault it," and "encamp" in

> "As master,—took the field, encamped his rights."

VI. The use of the simple pronoun for the reflexive myself, yourself, etc.

> "Deceive you for a second, if you may."
>
> "I must let the portrait go,
> Content me with the model I believe."

VII. The cognate accusative is used with verbs that do not usually take it.

> "She had looked one look and vanished."
>
> "Let them love their love,

That bites and claws like hate, or hate their hate."

"Kiss him the kiss, Iscariot."

VIII. The double object, or the object and factitive predicate occur with many verbs. Examples are,

"Dip a broad melon leaf that holds the wet,
And whisk their faded fresh."

"Whose first bleat, when he plucks the wool away,
Will strike the grinners grave."

"When he can worry both the parents dead."

"Thou, even from thy corpse-clothes virginal,
Look'st the lie dead, Lucretia!"

"So, plucked it, having asked the snake advice."

"What if I prayed the prelate leave to speak."

IX. The subjunctive in a form identical with the indicative, where nothing but the context shows it to be subjunctive, is very common and has often been pointed out.

"How *had* old Pietro sprung up, crossed himself."

"Count Guido Franceschini *had hit* the mark
Far better, *spent* his life with more effect,
As a dancer or a priser, trades that pay."

"Carried into effect your mandate here
That else *had* fallen to ground."

"Could valor save a town Troy still *had stood*."

"Wot ye your Christ *had vexed* our Herod thus?"

X. The subjunctive is used optatively or imperatively many times.

"Justinian speak!
Nor modern Baldo, Bartolo be dumb!"

"Roam from roof
This youngster, play the gypsy out of doors."

"At the new prison be it his son shall lie."

"Mine be he, by miraculous mercy, lords."

"Be her first prayer then presently for you."

"End we exordium, Phoebus plucks my ear."

"Haste we to advertise him—charm of cheek."

"Sleep we an hour, awake at suffer time."

XI. The subjunctive is used after the imperative denoting purpose or result, as in

"See that the loser leave door handsomely."

"Contrive he sidle forth balked of the blow!"

"Put case her sort of . . . in this . . . escapes
Were many and oft."

XII. The subjunctive of purpose or result in other connections is illustrated by the following:

"Discreet provision lest my lords
Be too much troubled by effrontery."

"Yea, we have shown it lawful, necessary
Pompilia leave her husband, seek the house."

"I look that, white and perfect to the end,
She wait till Jove dispatch some demigod."

"I' the fulness of the days, for God's, lest sin
Exceed the service, leap the line."

"I pray it finish since it can not last."

"Impute ye as the action were prepense."

XIII. The subjunctive with *so* in the sense of *provided that* is found occasionally.

"So he but find the bottom, braves the brook."

"So he stop there, stay thought from smirching her."

XIV. The subjunctive in the temporal clause occurs in,

"She wait till Jove dispatch some demigod."

"Till God have had sufficiency of both."

XV. The subjunctive is used regularly in conditions with or without *if*, and in concessive clauses with or without *though*. Examples of conditions without *if* are,

"Any good day, be but my friends alert."

"Ah, did he do thus, what a friend were he!
. . . . . .
What grace were his, what gratitude were mine."

"Man, be he in the priesthood or at the plough."

"Money, sweet sirs! and were the fiction fact."

"How other were the end would men be sage."

"Fair be assured! But what an he were foul."

"Here were the end, had anything an end."

Examples of the concessive are,

"I' the teeth of the world which, clown-like, loves to chew
Be it but a straw 'twixt work and whistling while."

"Though Guido stood forth priest from head to heel,
. . . . . .
And further, were he, from the tonsured scalp
. . . . . .
I and Christ would renounce all right in him."

"Though ring about your neck be brass not gold."

"Although the mill-yoke-wound be smarting yet."

XVI. The preposition of the verb-phrase is allowed to stray farther from its verb than is common even in poetry.

"The starved, stripped, beaten brace of stupid dupes
Broke at last in their desperation loose."

"Here my hand holds you life out."

"Had to begin go filling, drop by drop,
Its measure up of full disgust for me."

BROWNING's diction is rich in new words, coined with great freedom. They are of the four classes,—nouns, verbs, adjectives, adverbs, with the interjection "aie" oh, from the French.*

*The basis of the study of new forms has been the dictionaries of WEBSTER and WORCESTER, with reference to HALLOWELL's 'Dictionary of Archaic Words,' WRIGHT's 'Obsolete and Provincial English,' and the new Dictionary of the Philological Society.

The principle of analogy will account for many forms, words being formed similar in function and in form, or similar in function, and implying contrast in a part dissimilar in form. This will account for *branchage* with leafage, *out-sight* with insight, *thishow* with somehow, *omni-benevolence* with omniscience, *Pompilian* and *Guidonian*. *Horn-blind* is made from the thought of horn-mad; *unpoped* and *repope* are contrasted forms from pope, *unhate* as a verb from hate, and so also *Ciceroize*, *ecclesiasticized* with Latinize.

The ease with which certain endings adapt themselves to the iambic metre may account, in some measure, for such words as end in *-ity*, *clericality*, *efficacity*, *detestability*, and *connubiality*. This may be an incidental reason for the adverbs *glimmeringly*, *correctively*, *forgivably*, *unmotherly*, *probatively* and *ghastlily*. *Malleolable* has the extra syllable for the same reason apparently. The Latin relative *qui*, used as a verb, takes *es* in the third sing., after the analogy of verbs ending in *y*.

BROWNING uses the common English prefixes and suffixes so that the words coined do not have a foreign ring, and may easily ingraft themselves upon the language.† There is nothing peculiar in the forms *idyllist*, *clavecinist*, *wolfishness*, *unchariness*, *disenmesh*, *dishabituate*, *undistend*, *unself*, *unpoisoned*, and *outthrob*. So we find *pollent*, *olent*, *garnishry*, *crumblement*, *usurpature*, *signorial*, *interfilleted*, *abashless*, *mollitious*, *evolvible*, *plenitudinous*. *Franceschinihood* and *clownship* are such words as might easily be coined in conversation, with no thought of their use in literature. Such also is the adjective *twitchy*.—*Discept* is used as a verb in something of the sense of except, take exception to, connected with the obsolete disception, a controversy. In *unhusk* the *un* is intensive, not negative. *Gnawn* is an analogous form for gnawed, and *elucubrate* is used in a new meaning, unless it be for elucidate. The expressive onomatopoetic verb *clump-clumped* is made from the provincial English verb clump, to make a noise. *Cursewise* is strictly a compound, but is written, as are many similar words, without the hyphen. *Griesly*, used as adverb and adjective, is perhaps the same as grisly but with different spelling.

Orvieto and *Bilboa*, for orvietan and bilbo, are the names of places instead of the things originating at them, and may be considered metonymy.—*Clericate* is used with the idea of reproach that clergy does not have.—*Caudatory* is a most expressive title for a hanger-on, and *aboriginary* gives to aborigines a new singular, with a less extended meaning than aboriginal.—*Adoniad*, the noun, and the adjectives *Canidian* (from a sorceress mentioned by HORACE), *Marinesque* (from the name of an Italian painter), *Trebbian*, *Teian*, *Thallassian*, are good examples of the ease with which BROWNING forms new words.—*Lathen* uses the old English suffix *en* as in hempen.—*Doited*, from doit, a Shakespearean word, is employed by BROWNING in the expressive characterization "the doited crone."—*Inconscious* is for unconscious. *Cinct* in the compound *white-cinct* is made directly from the supine stem of Latin CINGO.—*Extravasate* is an adjective with the same form as the verb.—*Panciatic* is a punning adjective on the Italian name Panciatichi; it rhymes with English lymphatic.—*Paynimrie* is at least more musical than heathendom.—*Ombrifuge* is strongly Latin in its make-up, while *paravent* a screen, *volte-face* a turn-coat, *scazons* choliambics, are good French words.—*Tern quatern* anglicised from terne quaterne, is also a French expression in dice throwing.

Here may be put the words from the Italian, with which BROWNING is so familiar from intimate association with the people, that we are not surprised at a long list from a single poem. Some of these are introduced without a change, some are shortened, and some take English endings. Of the first class are *festas* holidays, *caritellas* Caryatids, *sbirri* bailiffs, *mannaia* the name of a sort of guillotine from the Italian for hatchet, *principessa*, *stinche* prison, *soldo* penny, *crazie* pl. of *crazia* a small coin, *pieve* and *duomo* church, *facchini* porters. The second class is represented by *tarocs*, from Italian *tarocchi*, a game at cards; while in the expression *due baioc*

†The Philological Society's Dictionary adopts *abashless*, *branchage*, *aboriginary*, new forms from BROWNING, and *artistry* in a new sense. But it omits *Adoniad*, *Canidian*, *caritellas*, and *Capucins*, all belonging in the parts issued.

the first is an Italian word complete, and the second is shortened from *bajocco*, a coin of three farthings. Of the third class are *baracan* from *baracane*, or *barracan*, a strong cloth, *porporate* from *porporato* dressed in purple.

New meanings are given to many words in 'The Ring and the Book.' *Artistry* is used for artistic touch, not works of art; *sconces* in "mirror-sconces," has the meaning protection for a mirror, instead of for a candle; *cramp* in "Latin cramp enough" means concise. *Fisc* is used for the treasury official not the treasury, *chirograph* is for chirography, *retort* in the expression "tort, retort" is injury returned. *Heading* has the meaning decapitation, and *sliver* is applied to a living branch. *Temporality* is used for the church rather than the laity. *Red-letters* is made a verb, *preside* and *mued* to moult are made transitive, while *finish* has an intransitive meaning in the sense of end. *Atom* is an adjective in "any atom width" and *misunderstanding* in "misunderstanding creatures." The most remarkable use of a word in a new sense is that of Molinists, applied not as usually to the followers of Molina but to those of Molinos. The word from the latter name should have the accent on the penult syllable, but it follows the other word in being accented on the antepenult as shown by the metre.

Besides words entirely new, BROWNING recovers many now rare or obsolete. This is done unconsciously, owing to the poet's extensive acquaintance with the English of all periods. Examples of rare words are *repristination*, *rivelled*, *carke*, *quag*, *smugly*, *executant*, *endlong*, *dubiety*, *unsuccess*; as verbs *repugns*, *inched*, *root* (causative sense), *exenterate*, *regularize*. *Brangled*, and the adjective *mumping*, are provincial English.—The obsolete words are even more numerous. Of verbs there are old forms *smoothens*, *holpen*, *clomb*; *stale* is used actively and there are *spire* to breathe, *round* to whisper, *confer* to compare, *unwomans*, *apposed* in sense of opposed, *determine* in the sense of end. Among nouns are *rondure*, *commodity* advantage, *mumps* melancholy, *sib* a relative, *spilth*, *pomander*, *byblow*, *slap* a puddle, *purtenance* part of an animal, *penfeather*, *jakes*, *feminity*; *letch* is used for passion, *smatch* for taste, *misprision* in sense of misconception, *wafture*, *mansuetude*, *lapidation*, *attent*, *pick-thank*, *forthright*, *exemplarity*, *sustainment* and *revealment*. Among adjectives are *purfled*, from obsolete verb purfle, *louted* and *foredone*, *eximious*, *thwart* perverse, *conglobed*, *arrased*. *'Shuddikins*, the old interjection, is revived, *on* in the expression "on tremble" (a-tremble), and *as* in the obsolete sense of 'that' in

"Impute ye as the action were prepense."

Peculiar spellings give a new appearance to several words. The Italian spelling of *capucins* is given, but the French "*just-au-corps*" is anglicized to "*just-a-corps*." In *pick-a-back* and *tit-up* the dissimilated form is used instead of pick-a-pack and tip-up. The following words differ somewhat from the accepted spelling: *djereed*, *scurril*, *scatheless*, *decads*, *omoplat*, *clodpole*, *connivancy*, *antimasque*, *halbert*, and *premiss*. The old English prefix *a*, in or on, is used with great frequency, as *a-journeying*, *a-simmer*, *a-bubble*, *a-smoke*, *a-tiptoe*. It may be added also that the prefix *over* (*o'er*) is employed with freedom in making concise compounds, and *mid* has a similar use in such words as *mid-cirque*, *mid-protestation*, like midway, mid-summer.

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ÉTUDE LITTÉRAIRE SUR LES *OUVRAGES DE PIERRE LOTI.*

PREMIÈRE PARTIE.

'Le Mariage de Loti'—'Le Roman d'un Spahi.'

Il est de bon genre dans une certaine coterie de gens littéraires de traiter le romantisme de *rococo*, de suranné, et de l'accabler d'épithètes encore plus humiliantes. On se découvre volontiers, on met chapeau bas devant les scènes écœurantes, devant les crudités sans nom de ZOLA et autres naturalistes, parce que ces rois de l'école réaliste croient nous faire voir la vie telle qu'elle est.—La main sur la conscience, la vie, cette grande épopée, ce problème insoluble, nous paraît-elle plus digne d'intérêt lorsqu'on nous la présente dans une fantasmagorie où chaque tableau est tellement sensuel—nous pourrions même dire

bestial—que notre nature impressionnable, raffinée par l'éducation et le milieu essentiellement civilisé dans lequel nous vivons, en est désagréablement affectée? En protestant ainsi ouvertement, nous courons grand risque d'être écrasé sous les sarcasmes et les critiques acerbes des disciples du dieu tout-puissant—"Réalisme" ou "Naturalisme." Néanmoins nous combattrons cette tendance de l'esprit moderne à se porter vers les régions malsaines d'un matérialisme exagéré. On peut, nous le croyons, avoir du talent, voire même du génie, sans employer des mots vulgaires, sans présenter au public des images par trop intimes; on peut, et nous l'affirmons, s'emparer des facultés du lecteur jusqu'à lui faire perdre conscience de son être. Tel est le charme puissant qu'exerce le style de Pierre Loti sur l'esprit de ceux qui le lisent.

Certes, la thèse est bien choisie.—Opposer du Pierre Loti au naturalisme! Devant vos yeux se dérouleront les scènes saisissantes, les pages brûlantes du 'Roman d'un Spahi,' ou du 'Mariage de Loti'? . . . Dans l'un et dans l'autre de ces ouvrages, LOTI, d'un coup de sa plume magique, nous transporte en pleine zone tropicale; il nous fait aspirer avec force les émanations enivrantes de l'atmosphère équatoriale. Une sève capiteuse passe alors dans nos veines, nous monte jusqu'au cerveau. . . . . Que l'on se figure le rêve enfiévré du buveur d'opium ou, pour être plus moderne, un effet hypnotique causé par le génie incomparable de l'auteur, qui nous met aux prises avec la pure bête humaine, dans ses affinités les plus naturelles. Certes, "les images intimes" dont nous parlions plus haut, ne manquent pas, et l'acuité de nos sensations n'en est pas moins éveillée; mais il s'agit de l'animal humain livré à ses instincts désordonnés et non de la créature civilisée modifiée soit par l'éducation, soit par l'influence ou le contact de la civilisation.

M. LEMAÎTRE, dans 'Les Contemporains,' se sert d'une expression qui selon nous convient exactement à Loti: il le proclame "le roi de l'exotisme." "L'exotisme," dit LEMAÎTRE ('Contemporains,' vol. iii, p. 98),

"suppose un don qui ne s'est entièrement développé que très tard dans l'aveugle et routinière humanité: le don de voir et d'aimer l'univers physique dans tous ses détails. . . . . La faculté de voir, de jouir profondément des formes et de l'aspect des choses s'est éveillée et ne s'endormira plus, et du jour où cette faculté s'applique, non plus à des objets étrangers, mais à ce que nous avons sous les yeux, la littérature nouvelle est née: Le romantisme engendre le matérialisme. Mais si intéressante que soient les descriptions de la réalité prochaine, l'exotisme, quand il est sincère, garde un charme particulier, un charme pénétrant et attristant."

Telle est la sensation exquise qui s'empare de nous dès la première page du 'Mariage de Loti,' idylle exotique tellement imprégnée des senteurs végétales et animales au milieu desquelles elle a été conçue, que nous ressentons les mêmes effets que produiraient sur notre système nerveux les exhalaisons énervantes d'un bouquet de plantes des tropiques.

D'ailleurs, peu ou pas d'intrigue: un style fin et diaphane. . . . . une porte entre-bâillée par laquelle nous pouvons ne risquer qu'un œil ou que nous pouvons ouvrir tout-à-fait. Beaucoup de petits points, ... réticence qui nous fait sourire, surtout dans l'épisode du chinois, dans certain chapitre intitulé "Inqualifiable," puis dans un autre de six lignes . . . ! . . . ?

Mais passons aux caractères: La reine Pomarée a toutes nos sympathies lorsqu'elle déplore la décadence de son peuple. Cèlui-ci, grâce à l'importation de la civilisation européenne, se corrompt et perd une à une les mœurs et les coutumes de la race maorie. Aussi la vieille reine refuse-t-elle absolument de comprendre ou de parler la langue des *paoupas* (étrangers). Un interprète, en habit noir, se tient toujours à ses côtés, précaution inutile, elle le sait, mais sa conscience polynésienne est satisfaite . . . Etrange inconsistance! Pomarée ne comprendra ni ne parlera les langues étrangères, mais sa cour sera une imitation grotesque des cours de l'autre hémisphère. Si elle donne un bal, les femmes de sa suite seront en habit de gala (de mode française) et danseront au son d'un piano, en bottines de satin!

Quoi de plus frais, de plus ravissant que la description du cadre dans lequel doit apparaître Rarahu.—C'est au ruisseau de Fataoua, sorte de Parc-aux-Cerfs polynésien:

"Ce fut vers midi, un jour calme et brûlant, que pour la première fois de ma vie j'aperçus ma petite amie Rarahu. Les jeunes femmes tahitiennes habituées du ruisseau de Fataoua, accablées de sommeil et de chaleur, étaient couchées tout au bord, sur l'herbe, les pieds trempant dans l'eau claire et fraîche.—L'ombre de l'épaisse verdure descendait sur nous, verticale et immobile; de larges papillons d'un noir de velours, masqués de grands yeux couleur scabieuse, volaient lentement, ou se posaient sur nous, comme si leurs ailes soyeuses eussent été trop lourdes pour les enlever. . . . . Au fond du tableau, tout à coup des broussailles de mimosas et de goyaviers s'ouvrirent, on entendit un léger bruit de feuilles qui se froissent,—et deux petites filles parurent examinant la situation avec des mines de souris qui sortent de leurs trous."

Loti ayant fait plus ample connaissance avec ce type gracieux de la race maorie, découvre, entre autres qualités précieuses, la nature fine, intelligente mais capricieuse et vagabonde de cette charmante fleur exotique. Il se prend à la considérer comme "Quelqu'un;" il regette la femme adorable qu'elle eût pu devenir, loin de ses compagnes du ruisseau de Fataoua, façonnée par d'autres mains que celles des vieux sauvages chargés de son éducation.

Cependant il l'aime avec son cœur, cette délicieuse petite Rarahu, puisque après la mort de ses parents il l'emmène "dans une case fraîche et isolée, bâtie au pied d'une bouillée de cocotiers si hauts qu'on eût dit là-dessous une microscopique habitation de Lilliputiens." Vient ensuite la description du "Muo Faré," ou fête de l'installation. On y retrouve la bande dévergondée et échevelée du ruisseau de Fataoua. Combien ce bon cœur de marin regrette d'entraîner Rarahu dans l'atmosphère malsaine et factice où elle doit bientôt languir et se faner. Mais telle a été, est, et sera jusqu'à la fin des siècles la destinée de toutes les petites Rarahu de Tahiti! Pourtant, Loti, longtemps après l'avoir abandonnée, livrée à tous les penchants insensés de sa nature polynésienne, en apprenant la perte totale, complète de sa chère petite plante des bois, éprouvera un désespoir cuisant, un grand remords, et jamais l'image de Rarahu ne s'effacera du cœur de Loti.

Les descriptions, pierre d'achoppement des écrivains en général, sont tracées par Loti avec une si grande force de style, une telle puissance de coloris que les différents sites qu'il nous dépeint se stéréotypent sur la rétine; alors en fermant les yeux nous nous retraçons un panorama grandiose dont notre imagination est tout à la fois charmée et étonnée. C'est d'abord la gorge profonde du ruisseau de Fataoua; puis le tableau majestueux qui se déroule aux regards émerveillés de Loti, lorsque, dans une excursion, il arrive au sommet du Morne le plus élevé de Tahiti; son voyage à l'île Mooréa; et tant d'autres que nous recommandons au lecteur comme autant de bijoux littéraires.

Dans le 'Roman d'un Spahi' la note est plus grave, plus dramatique, il ne s'agit plus d'une nature exubérante de vitalité, d'un sol luxuriant, mais d'une terre aride, d'une étendue infinie de sables brûlés par les rayons du terrible soleil Africain. Jean Peyral, jusqu'à l'âge de vingt ans, n'a connu que le côté idéal de la vie: sa mère et son père, sa cousine qu'il compte bien épouser un jour, son clocher qu'il vénère de toute la force des illusions d'un cœur neuf et naïf. Mais un beau matin, l'Etat s'empare de Jean; on le met à bord d'un navire qui le jette avec le reste de sa cargaison humaine sur le sol sec et brûlant du Sénégal. Là, brutalement, sans transition, ce brave et honnête cœur de marin fait son expérience de la vie, expérience trop hâtive, peut-être, car il lui prend un grand dégoût des choses malsaines qui l'entourent; une répugnance invincible le fait s'isoler, il s'éloigne de ses compagnons de débauches; ce naïf enfant des Cévennes veut rester pur dans cette atmosphère incandescente! Dès ce moment commence, chez Jean Peyral, le combat sans relâche, sans trève aucune entre les habitudes saines et honnêtes de son enfance et les passions foudroyantes,—apanage fatal de notre triste humanité,—surexcitées par le climat et par la force des choses. C'est Fatoue-Gaye, petite négresse, espèce de singe humanisé, qui s'empare de Jean. De temps à autre, il reçoit une lettre de sa vieille mère ou de sa fiancée, brise bienfaisante qui traverse l'Atlantique et porte momentanément un peu de calme dans cette pauvre âme si profondément troublée. Malheureusement, le "tamtam" de l'anamalis fobil retentit, et les bons senti-

ments disparaissent devant le souffle enfiévré de ce printemps tropical.

Je ne crois pas qu'il y ait de pages écrites par les grands maîtres de l'école réaliste qui puissent être comparées à la description de "la grande fête du Printemps;" du Marché de Guet-n'dar; du caractère physiologique et moral de Fatoue-Gaye; du voyage de Jean Peyral dans les forêts primordiales de l'Afrique; de la ronde fantastique des Spahis noirs, et bien au-dessus de tout cela, la scène puissamment émouvante de la mort du pauvre Spahi.

Pour les amateurs du réalisme, nous citerons les dernières pages de ce chant sinistre.—

Jean, se traînant sous les tamaris au feuillage grêle, chercha un endroit où sa tête fût à l'ombre, et s'y installa pour mourir.

Il avait une soif ardente, et de petits mouvements convulsifs commençaient à agiter sa gorge.

Souvent il avait vu mourir de ses camarades d'Afrique, et il connaissait ce signe lugubre de la fin, que le peuple appelle le hoquet de la mort.

Le sang coulait de son côté, et le sable aride buvait ce sang comme une rosée. Pourtant il souffrait moins; à part cette soif qui toujours le brûlait, il ne souffrait presque plus.

Il avait des visions étranges, le pauvre Spahi: la chaîne des Cévennes, les sites familiers d'autrefois, et sa chaumière dans la montagne.

C'était surtout des paysages nombreux qu'il voyait là, beaucoup d'ombre, de mousse, de fraîcheur et d'eaux vives,—et sa chère vieille mère qui le prenait doucement, pour le ramener par la main, comme dans son enfance.

Oh! . . . . . une caresse de sa mère! . . . oh! sa mère, là, caressant son front dans ses pauvres vieilles mains tremblantes, et mettant de l'eau fraîche sur sa tête qui brûlait!

Eh! quoi, plus jamais une caresse de sa mère, plus jamais entendre sa voix! . . . Jamais, jamais plus! . . . . . C'était la fin de toute chose? . . . . Seul, tout seul, mourir là, au soleil, dans ce désert! Et il se soulevait à demi, ne voulant pas mourir! Il était alors près de midi. Jean souffrait de moins en moins; le désert, sous l'intense lumière tropicale, lui apparaissait comme un grand brasier de feu blanc, dont la chaleur ne le brûlait même plus. Pourtant sa poitrine se dilatait comme pour aspirer plus d'air, sa bouche s'ouvrait comme pour demander de l'eau. . . . Et puis la machoire inférieure tomba tout-à-fait, la bouche s'ouvrit toute grande pour la dernière fois, et Jean mourut assez doucement, dans un éblouissement de soleil . . . . .

Et puis elle (Fatoue-Gaye) se pencha sur le corps de Jean, et lui souleva la tête.

De la bouche ouverte, d'entre les dents blanches sortaient des mouches bleues,—et un liquide déjà fétide découlait des blessures du thorax . . . . Alors elle prit son petit enfant pour l'étrangler. Comme elle ne voulait pas entendre ses cris, elle lui remplit la bouche de sable.

Elle ne voulait pas non plus voir la petite figure convulsionnée par l'asphyxie;—avec rage elle creusa un trou dans le sol,—elle y enfouit la tête, et la couvrit encore de sable.

Et puis, de ses deux mains, elle serra le cou; elle serra, serra bien fort, jusqu'à ce que les petits membres vigoureux qui se roidissaient sous la douleur fussent retombés inertes. Et, quand l'enfant fut mort, elle le coucha sur la poitrine de son père!

Ainsi mourut le fils de Jean Peyral. . . . Mystère!—Quel Dieu l'avait poussé dans la vie, celui-là, l'enfant d'un spahi? . . . Qu'était-il venu chercher sur la terre, et où s'en retournait-il? . . . . . Fatoue-Gaye pleura alors des larmes de sang, et ses gémissements retentirent, déchirants, sur les champs du Dialakar. . . . Et puis elle prit le sac de cuir du Marabout, elle avala une pâte amère qui y était contenue,—et son agonie commença—une agonie longue et cruelle. . . . . Longtemps elle râla au soleil, avec des hoquets horribles, déchirant sa gorge de ses ongles, arrachant ses cheveux mêlés d'ambre.

Des vautours étaient autour d'elle, la regardant finir, etc."—

Ce tableau n'est-il pas d'un réalisme vivant? Réalisme si puissant qu'on est pris de vertige en le parcourant,—réalisme exotique d'ailleurs qui n'a pourtant rien de choquant, l'esprit le plus porté au dilettantisme littéraire ne saurait trouver à y redire.

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THE FRENCH LITERATURE OF LOUISIANA IN 1887 and 1888.

II.

The *Comptes-Rendus de l'Athénée Louisianais* for 1888 form a volume of 234 pages—a very creditable showing, if we consider that every word published in our Louisiana magazine is original matter and written by the members of the society.

Dr. Alfred Mercier contributes several poems, of which one, "Message," is so graceful and pure that I cannot refrain from reproducing it:

Où donc vas-tu, gentille amie,
De ce pas rapide et léger?—
Dites-moi, Seigneur, je vous prie,
Où demeure le beau Roger.—

Roger? c'est moi, ne t'en déplaise;
Entre et dis-moi ce que tu veux.—
Puisque c'est vous, j'en suis bien aise;
D'un mot je vais combler vos vœux.—

Dis bien vite ce mot magique.—
Mon message vous le dira.—
Quel est-il?—La fière Angélique
Qu'en vain maint galant adora,

Vous envoie un baiser bien tendre,
Sur mes lèvres elle l'a mis.—
Sur tes lèvres je vais le prendre.—
Prenez, cela vous est permis.—

Ce doux baiser veut qu'on le rende;
Pour un je t'en confierai deux.—
Beau Roger, j'accepte l'offrande;
Pour un baiser deux valent mieux.

These charming verses, written by a man over seventy years of age, are a good proof that the atmosphere of Louisiana is not so stifling as it is sometimes said to be. Two other poems by DR. MERCIER, "Dans la Rue" and "Où sont-ils?" are serious and slightly misanthropical, betraying a feeling not common to our venerated poet, whose philanthropy the writer of these lines has tried to depict in an article entitled, "Un Poète Louisianais." DR. MERCIER occupies so high a place among our Louisiana authors that I may be permitted to quote the following extract from my article: "Dr. Mercier, in his long career, has seen all the miseries to which man is subject, but he has also met with noble sentiments, and he is one of those who believe that humanity is not entirely bad, and that vices can be corrected by good advice and kind words. It is this benevolent and enlightened philosophy which draws to him all who know the perpetual secretary of 'l'Athénée,' and which is the principal charm of his writings. Simple, modest, and unselfish, he is not continually occupied with himself, and he can see the world such as it is, and revive in his works the personages whom he has met in life. He seems to have considered poetry as a relaxation from his more serious duties, and he calls the Muse to him, not to confide his sorrows to her, as the author of the 'Nuits,' but to take his flight with her towards those regions where are to be found charming children, beautiful young girls and variegated flowers. Although a physician, he has always contrived to devote a few hours to literary labors, and his love for the French language, his efforts to preserve among us the tongue of our fathers, have entitled him to the gratitude of his fellow-citizens."

DR. DEVRON continued in 1888 his interesting studies on Louisiana history. In a letter of an Ursuline nun, dated October 27, 1727, she says: ". . . . nos matelots pour *faire nos berres* fichoient des Canes en terre en forme de berceau autour d'un Matelas, et nous enfermoient deux à deux dans nos *berres* où nous couchions tout habilez, puis couvroient le berceau d'une grande toile, de façon que les Maringouins et les Frapes d'abord, ne pussent trouver aucun petit passage pour nous venir visiter."—To this day, in our country parishes, the expression *faire son ber* means to *draw the mosquito-bar.*

'La Soirée du Colonel' is a clever novelette by MR. G. DAUSSIN, but Captain Fernand Bercier is really too good-natured or very bold: he marries Miss Maréchal, who had begun her acquaintance with him by slapping him in the face for not having accompanied her well on the piano. In spite of the *invraisemblance* of the plot the story is well told and pleasing.

The May number of the *Comptes-Rendus* is filled almost entirely with contributions from ladies. MRS. CORINNE CASTELLANOS MELLEN presents "Feuilles Mortes," an admirable translation from the Spanish of BECQUER. The poetic melancholy of the original is faithfully expressed in the translation.—"Les Poésies de Lamartine" by MRS. E. ALEIX is a conscientious and able study, written with real feminine delicacy. The following extract will show how well our Creole ladies write French:—"La noblesse et l'élévation des pensées, la délicatesse des sentiments, la beauté harmonieuse de la forme, l'élégante pureté du style, rappellent les plus beaux vers de Racine. Il parle à toute intelligence éprise du beau, à toute âme éprise du vrai, et fait vibrer en nous, par une sympathie irrésistible, tous les sentiments qu'il éprouve. Avec des accents d'une tristesse infinie, il nous fait sentir le néant des joies d'ici-bas; mais, en même

temps, il nous donne l'espoir d'une destinée immortelle dans une autre patrie. Aux prises avec ce douloureux mystère qu'on nomme la vie, ce problème insoluble et terrible lui arrache des plaintes sublimes. A côté d'extases infinies, d'élans d'amour et de foi, il y a des gémissements ineffables. Hélas! il a tout éprouvé, tout souffert. Ah! pourquoi faut-il que dans toute existence humaine, même les meilleures, les plus pures,

> 'On sente toujours trembler des larmes,
> Ou retentir une douleur?'"

"Causerie," by the HON. PAUL E. THÉARD, is an eloquent and witty address on the French language in Louisiana; and "Voyage en Océanie" by MR. P. LAMAL and "Promenade au Canada" by GUY DE MORANT are interesting descriptions of travels.

In the July number of *l'Athénée*, MR. J. L. PEYTAVIN devotes a few pages to the refutation of the ridiculous pictures in MR. CABLE's 'Creoles of Louisiana,' and the following lines will be heartily endorsed by all Louisianians: "Mr. Cable takes invariably the exceptions and gives them as general rules. He takes the Creoles of the lowest class of society and presents them to the people of the North as the *élite* of New Orleans society. *Creole*, *Cadian*, *Mulatto* are for MR. CABLE synonymous terms. He chooses indifferently from these three classes the most extraordinary, the most eccentric persons, gives them the false name of typical Creole, and dashes off their portrait. He may be a novelist, but he is without doubt a dealer in Creole caricatures." As to the *jargon* attributed to the Creoles, it is a surprising invention, and MR. CABLE vies in ingenuity with the REVEREND MR. SCHLEYER in creating a new language. Even had he none of that talent as a novelist which no one denies him, his fame as a philologian would be everlasting, for might it not be based on this wonderful sentence: "I goin' do my possib' fedge ma hunc' yond' bud' owevva, 'e's a lit' bit pa'alize an' I thing è don' goin' fill *ligue*?"

SIR HUMPHRY DAVY, the great English chemist, is so little known as a philosopher, and his last work, 'The Last Days of a Philosopher,' contains such sublime thoughts, that we feel grateful to MR. GASTON DOUSSAN for having given us an abstract of CAMILLE FLAMMARION'S translation of SIR HUMPHRY'S book. MR. DOUSSAN expresses in graceful language the elevated ideas of the English scientist and of the French astronomer.

The last work published in 1888 in the *Comptes-Rendus de l'Athénée* is "Fortunia," a drama in five acts, by DR. MERCIER. The play, like HUGO'S 'Cromwell,' was not written for the stage; it may be called a dramatic novel. It is highly interesting and at times very pathetic. The story is that of a beautiful Brazilian lady who becomes insane on hearing of her husband's infidelity, and who dies miserably in a forest. The drama is quite lengthy, and is certainly an important work. The only characters in the play which I would criticize are those of Ringsbie, the platonic lover of Fortunia, and Donha Alves, her mother. The first has remained too good a friend, after having subdued his passions, and the second does not seem sufficiently touched at the death of her unfortunate daughter.

In 1888, besides the papers contained in the *Comptes-Rendus*, we have "Lidia" by DR. MERCIER; "Tante Cydette," by MR. GEORGE DESSOMMES; and "Pouponne et Balthazar," by MRS. DE LAHOUSSAYE.—"Lidia" is an idyl; the plot is very simple, it is the romantic love of two noble and pure hearts. In this age of realism it is good to have before one's eyes persons whose ideal is kindness, beauty and intelligence; and the sympathetic faces of Lidia, of Aurélien, of *sœur* Brigitte cause us to forget our troubles and sorrows.—"Tante Cydette," by MR. DESSOMMES, is a novel of New Orleans life, and depicts very faithfully the customs of a certain class of our society. The character of the matchmaking Tante Cydette is quite *vécu*, as the *modernisants* would say.—MME. DE LAHOUSSAYE, who lives in the Attakapas country, presents in "Pouponne et Balthazar" a story of Acadian life. The work gives a good picture of the customs of the descendants of the Acadian exiles.

I must now conclude this review of our native literature in 1887 and 1888. The year 1889 will doubtless add several volumes to the productions of its predecessors. Our people are growing daily more enlightened, as higher education is imparted to the masses; and our

literature will become more and more important. The Creoles have contributed largely to the literature of the State; they will surely do as well in the future as they have done in the past.

ALCÉE FORTIER.

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AN AMERICAN DIALECT SOCIETY.

A circular was issued from Cambridge, Mass., on February 19, announcing a plan for the formation of an AMERICAN DIALECT SOCIETY. The purpose of the organization is stated to be, "to collect and publish, from time to time, material relating to dialects," limiting these dialects to the "spoken English of the United States and Canada and incidentally of other non-aboriginal dialects spoken in the same countries." This announcement was received with favor and on March 13 a meeting was called in Sever Hall (Harvard University), when the Association was definitely formed with Professor J. J. CHILD (Harvard University) President; Professor J. M. HART (University of Cincinnati), Vice-President; Prof. EDWARD S. SHELDON (Harvard University), Secretary; Prof. C. H. GRANDGENT (Harvard University), Treasurer; Professors G. L. KITTREDGE (Cambridge) and SYLVESTER PRIMER (College of Charleston) as Colleagues of the Secretary on the Editing Committee; and as further members of the Executive Committee, Professors F. D. ALLEN (Cambridge), B. I. WHEELER (Cornell University), and C. F. SMITH (Vanderbilt University). The following is the Constitution adopted by the new organization:

I. NAME AND OBJECT.

The name of this Society shall be THE AMERICAN DIALECT SOCIETY. Its object is the investigation of the spoken English of the United States and Canada, and incidentally of other non-aboriginal dialects spoken in the same countries.

II. OFFICERS.

The officers of the Society shall be a President, a Vice-President, a Secretary, a Treasurer and an Editing Committee of three, of whom the Secretary shall be one. These officers, with three other members of the Society, shall constitute an Executive Committee, which shall control all expenditures. They shall have power to fill any vacancy in their number by appointment, until new officers are chosen at the next annual meeting.

III. ADVISORY BOARD.

The Executive Committee shall have authority to appoint secretaries for different parts of the country, who shall supervise the work of their respective districts. These district secretaries shall constitute an Advisory Board.

IV. MEMBERSHIP.

Any person may become a member of the Society by sending one dollar, with his name and address, to the Treasurer, and may continue his membership by payment of the same amount annually thereafter, this payment being due on the first of January.

V. MEETINGS.

An annual meeting for the presentation of reports by the Secretary and the Treasurer and election of officers shall be held in December, the day and place to be determined by the Executive Committee. The officers chosen at this meeting shall enter upon their duties on the first of January following and serve for one year. Timely notice of this meeting shall be sent by the Secretary to all members. Special meetings may be called at any time by the Executive Committee.

VI. PUBLICATIONS.

The amount and distribution of the publications of this Society shall be under the control of the Executive Committee.

VII. AMENDMENTS.

Amendments to this Constitution may be made at any annual meeting by a two-third vote, provided at least ten members have expressed their approval of them in writing to the Secretary before the first day of November. Notice of the proposed amendments shall be given in the call for the meeting.

WHITNEY'S REVISED GERMAN GRAMMAR.

A Compendious German Grammar. By WILLIAM D. WHITNEY, Professor of Sanskrit and Comparative Philology and Instructor in Modern Languages in Yale College. Sixth Edition, Thoroughly Revised and with New Exercises. New York: Henry Holt & Co. 1888. 12mo, pp. xii, 472.

For nearly twenty years PROFESSOR WHITNEY'S German Grammar has been extensively used in the schools and colleges of this country and has been justly accorded a most prominent place among text-books for the study of German. The many excellent qualities of the work are so well known to all teachers of this subject that it seems needless to recount them here. In view of the peculiar advantages, however, which some more recent works doubtless possess, it is but just to say that in our opinion none of these have surpassed their older competitor in general philosophical grasp of the subject and in clearness of presentation. In the greater portion of the book the eminent grammarian, with his thorough knowledge of many other forms of speech, his sound judgment in matters pertaining to the general nature of language, and his sense of proportion, manifests his presence on every page.

According to the author's own words, in the new edition no fundamental changes have been made in the plan or structure of the work. The typography is greatly improved; the new orthography has been introduced, in brackets, beside the old spelling; and an entirely new set of exercises has been prepared, including illustrations of the intricacies of German usage by extracts from the best German authors; these exercises are provided with good vocabularies. In the text of the Grammar, also, a number of additions and minor changes have been made, most of which appear to us as decided improvements.

We confess, however, our regret that PROFESSOR WHITNEY has not thought it best to make use of this opportunity to change the character of his Grammar in certain respects in which it has certainly remained behind the times. It would seem to us that in a book which has been before the public so many years and has seen and, to a great extent, aided, the powerful impulse given to the study of German within the last ten years, such changes would have been no confession of weakness. It is in the sincere hope that the success of the book may soon justify author and publishers in undertaking a new revision that we point out certain defects which will, we fear, before long seriously impair its usefulness.

It is now quite generally admitted that sound instruction in a modern language can only be given on the basis of a thorough training in the pronunciation. Yet PROFESSOR WHITNEY gives us the same inadequate treatment of this subject that was found in the former editions of his Grammar. In this as well as in other matters it would lead too far to mention in detail all the points in which we must disagree with the author; but it seems to us that not even by a frank and explicit confession could PROFESSOR WHITNEY have expressed more clearly his disregard for certain modern tendencies in philological investigation as well as in language-teaching, than by the literal repetition, from the older editions, of such statements as "Others do not allow it (the *g*) anywhere the precise *ch*-sound, especially not after the hard vowels (*a*, *o*, *u*,) but pronounce it nearly as *k* or as something between a *g* and *k*, or between a *k* and *ch* and so on," statements which can only be read with regret by those who have learned to appreciate the author's work in other lines and believe that what is worth doing at all is worth doing well, whether in the most profound philological investigations or in a mere text-book description of German pronunciation. It is perhaps worth while to point out that the space allotted by PROFESSOR WHITNEY to the chapter on pronunciation is nearly the same as that devoted to the much more accurate and complete treatment in BRANDT'S Grammar.

In regard to the character of illustrative sentences we must seriously differ with our author. We believe that these sentences should be simple in structure and intelligible

in meaning; they ought to present no special difficulties beyond the grammatical principles which they are used to illustrate; on the other hand, they should be attractive, embodying some idea which the student will like to remember together with the dry grammatical facts. Surely, in the vast range of German literature it should not be difficult to find such matter. With the good intention of avoiding the insipid monotony of OLLENDORFF and similar text-book mongers, PROFESSOR WHITNEY has taken nearly all of his sentences from standard works; but torn out of their context these often become nearly as unmeaning and absurd to the uninitiated student as the worst specimens of the above obnoxious class; for example, *mit ihr wandelt wem sie die Weihe lieh* (p. 75); *er schlürft langen Halses* (p. 90); *du der dem Basilisk den Mordblick gab* (p. 163); *jene hat gelebt wenn ich dies Blatt aus meinen Händen gebe* (p. 166); *bräutliches Leinen legen wir dem Thor* (p. 168); *es kostet nichts als die Gemeine sein für alle* (p. 178); *ein Gefühl des Verdienstes diese ganze Höhe auszufüllen* (p. 182); *er legte sich hinter die Tabacksdose* (p. 196), etc. Others do not sound quite as strange but are too far removed from our ordinary range of thought to interest the pupil who does not happen to have read the particular work from which they are taken; for example, *Über Pyrgos und Laranda hatte man die Besitzungen des christlich armenischen Fürsten Leo erreicht* (p. 338); *Wo in der Wildniss alles schwieg vernahm ich das Geläute wieder* (p. 257). Sometimes these sentences are unnecessarily difficult, diverting the pupil's attention from the main point under consideration; for example, where the reciprocal use of the personal pronoun is to be illustrated: *wir hätten uns nie sehen sollen* (p. 65). It also seems to us that one or two complete sentences should be given, rather than a number of disconnected phrases or abrupt clauses like *ausser wer seine Mitschuldigen seien* (p. 197). It would not be just, however, not to state that a considerable portion of the examples are well chosen.

The book does not pretend to be a historical grammar nor a history of the language; historical explanations are, as a rule, given only where they have a decided practical bearing, or are really needed for the explanation of some peculiar form or construction. The author generally succeeds in avoiding the dangerous ground of mere theories (which should have no place in an elementary text-book), and is discreet—if not, at times, non-committal—in his statements, although he ought, perhaps, to be less positive in the assertion that the Swabian was the literary dialect of the Middle-High-German period (p. 271). While we approve, in general, of this limited use of historical material, it seems to us that a practical grammar for colleges should take notice at least of all those forms and constructions which, although now obsolete, occur frequently in the classics of the eighteenth century. On the other hand, the spoken language might well receive a larger share of attention, for while the book may not be intended to teach "German Conversation," yet many texts read in colleges and schools are so full of popular idioms and constructions that the recognition of these in a school-grammar would seem very desirable. In general, more careful discrimination is needed between the various stages and phases of the language. Obsolete forms are not always characterized as such, while forms recognized by long usage are still marked as objectionable. Certainly no one now would think of using plurals like *Flüchte*, *Dorne*, *Gaume*, *Hemder*, *Jöcher*, (except as a mining term), *Gichten*, *Giften* (pp. 32–36); or object to the expression *der betreffende Punkt* (p. 184).

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AMERICAN LITERATURE.

A Library of American Literature from the Earliest Settlement to the Present Time. Compiled and Edited by E. C. STEDMAN and ELLEN M. HUTCHINSON. In Ten Volumes. New York: C. L. Webster & Co. 1888.

The careful student of American literary history, to whom obscure fragments and tedious bits of prose and verse are interesting and important because of the place they occupy in the process of national thought or the evolution of style, finds his progress retarded and his researches almost impossible, if he has not

ready access to DUYCKINCK'S 'Cyclopædia,' TYLOR'S, NICHOL'S and RICHARDSON'S histories of American Literature, and a score of more limited and special books.

But the average student, who is interested only in the best and most characteristic utterances of the American mind, is well equipped for successful work if he possesses, 'Appleton's Cyclopædia of American Biography,' and the admirable collection quoted above.

The purpose of the editors has been "to place before the reader select and characteristic examples of the literature of this country, and to do so, as far as possible, without note or comment, leaving to others the field of critical review." The five volumes now published execute the task so well that the school and the household, the teacher and the home-reader, may possess a carefully made collection of the most distinctive and most readable examples of all periods and all classes. The arrangement is chronological and, as far as published, extends from CAPTAIN JOHN SMITH and the first Virginia colonists to the ponderous paragraphs and intricate sentences of RUFUS CHOATE. The next three volumes will be crowded with the varied excellences of the Concord writers, and the superb literary society of EMERSON'S New England. The last two will contain the latest products of the Civil War and of our contemporary literature.

The collection has been well made, and shows the constant presence of the fine literary sense of MR. STEDMAN. Even where we miss a savoursome passage from a favorite writer, or disagree with the editor upon the choice of examples, we hesitate to censure or complain. He has discriminated wisely, but without fear, among his wealth of illustrations. He has not emulated Paris in his judgment, nor yet Hobson in his choice.

Still, such a collection should, above all things, be representative, and the critical examiner is disappointed to find, in important instances, that entire groups of books are omitted from the survey. After the 'History of New York' and the 'Sketch Book' the most important of all WASHINGTON IRVING'S works are those on Spanish subjects. The best years of his life were spent in Madrid. His best literary skill and his severest study went to the making of the superb and picturesque books which fascinated American and English readers with the romantic aspects of feudal life in Spain. And yet in the forty-two pages devoted to IRVING in the fifth volume there is not a quotation from the 'Alhambra,' 'The Conquest of Granada,' 'Moorish Chronicles,' 'Legends of the Conquest of Spain,' nor any of the Spanish group, unless, perhaps, we should except "The Discovery of America," from the 'Life of Columbus.'

Copious extracts are given from COTTON MATHER, but we miss those of first literary importance which the *Manuductio ad Ministerium* would have yielded; for instance, MATHER'S defense of his own style and protest against the classical Queen Anne style. One would like to have seen, too, several instances of the manner of seventeenth century JOHN WISE. He has fallen into almost complete obscurity, and is here granted a single page; yet I doubt if any colonial writer surpassed him in vigor of literary expression or in logical closeness of thought. His 'Vindication of the New England Churches' anticipated much of the argument of the Revolution.

The beauty and the value of the work is still further enhanced by admirable full-page engravings. The first instalment has created a desire to see the remainder of the series, which, if equal to those volumes now upon our shelves, will triumphantly complete an admirable Library of American Literature.

Since the writing of the above review, the sixth volume of the "Library" has come to hand. The principal names contained in it are EMERSON, LONGFELLOW, WHITTIER, HAWTHORNE and POE. The work of the editors shows the same just judgement, and painstaking care that marked the earlier volumes.

ALBERT H. SMYTH.

Philadelphia.

ANGLO-SAXON POETRY.

Judith: An Old English Epic Fragment. Edited, with introduction, translation, complete glossary, and various indexes. By ALBERT S. COOK, Ph. D. Boston: D.C. Heath & Co., 1888. 8vo, pp. lxxii, 77.

In the introduction to 'The Monastery' we

are reminded of "a rustic wag, who, in a copy of 'The Whole Duty of Man,' wrote opposite to every vice the name of some individual in the neighbourhood, and thus converted that excellent work into a libel on a whole parish." It is not the fear of encountering an equally malicious glossator, that induces me to refrain from setting forth the whole duty of an American editor of an Anglo-Saxon text; a more welcome excuse is supplied in the conviction that any such insistence on the code has ceased to be necessary. No editor has made this favorable conclusion more evident than PROF. COOK has done in the preparation of his edition of the 'Judith.' Not only has he treated his subject with the thoroughness of a conscientious scholar, he has also been guided by the principle announced by the author of 'A Sentimental Journey,' that "knowledge and improvements are to be got by sailing and posting for that purpose"—a notable contrast to the easier and often fatal complacency of a Sancho Panza who would have stayed dryshod at home. For, after availing himself of all that scholarship had hitherto contributed to the subject of his book, PROF. COOK supplemented his autopsy of the manuscript by securing at his own cost a set of autotype facsimiles of every page of the poem as it is preserved to us in the unique manuscript. A specimen of these facsimiles is inserted in the present edition, where it serves as a beautiful frontispiece.

The poem here published, being one of the most admired portions of Anglo-Saxon verse, has repeatedly been well edited, though never before in separate form. Little therefore remained to be done for the determination of the text. If to this fact it be added that the 'Judith' consists of a mere fragment of three hundred and fifty lines, we gain an emphásis for the many special features of PROF. COOK's treatment which give to his handsome volume its amplitude. PROF. COOK has viewed his task from every side, and endeavored to supply what he could toward the possible objects for which the poem may be read. A well-edited text with a parallel translation into modern English, and a complete defining glossary comprising exhaustive references, is therefore accompanied by the variant readings of the editors, and by appendices in which the poetic phraseology is classified, compound words are indexed, the diction of the poem is measured with that of others, the results of a fresh collation of the text with the autotypes of the manuscript are collected, and a bibliography is given. But the "Introduction," constituting almost one-half of the entire volume, is also to be described. Here a paragraph on the manuscript is followed by an argument aiming to arrive at the probable date and authorship of the composition. The 'sources' and the poet's art are then detailed, after which are given a complete statistical 'grammar' of the phonology, and a chapter on the versification of the poem. Finally, there is a consideration of AELFRIC's 'Homily on Judith,' and a list of 'Testimonies' drawn from the historians and the critics in evidence of the good repute of this ancient battle-piece.

This Anglo-Saxon 'Judith' is a veritable treasure-trove; a rich ornament made by a dexterous hand to adorn the graces of some worthy personage. But the artist's devotion to sentiment has excluded any conscious trace of his own personality, and the object of his exaltation has been shrouded beyond easy recognition in the halo and drapery of the ideal. The lines and shadows of strength and beauty, however, reveal the soul—which is more than the name—of the workman, and the fit adoration of a great and sympathetic nature bestowed upon the character of a queenly woman—a proud achievement for any age or nation—is not reduced in truthful significance by the mere obscurity of external history. Despite these difficulties, PROF. COOK has made a serious attempt to solve the mystery of the occasion of the composition of the poem and of the identification even of the poet himself. This chapter is therefore of great interest and contains much that will help, either in a positive or a negative way, to determine questions of this sort which are connected with almost every portion of Anglo-Saxon poetry. Until our criteria for determining the date of an Anglo-Saxon poem are better agreed upon, we may gain something in the way of special interest in this piece if, with PROF. COOK, we associate it with the lovely young queen JUDITH, the stepmother of

ALFRED, and with the pleasant story told by ASSER of how the boy ALFRED, stimulated by the promised reward of a Saxon book of poetry, applied himself to the task of learning to read.[1] Less favor will doubtless be won for the conjecture that BISHOP SWITHHUN, the preceptor of the king, ÆTHELWULF, may have been the author of the poem.

The editorial work of this volume is marked with such scrupulous care that it is plainly the duty of the reviewer to make this acknowledgment prominent. Nor is it unfitting to indulge the proud sense of knowing that American scholarship has hereby given proof of progress in true scientific devotion to the study of English. The more exact the method of an editor, the more inevitable, of course, becomes the margin for minute criticism. It shall however not be the purpose of this notice to enter into such details, except to say that such difficulties as attend the interpretation of words like *scūr* and *wælscel*, and the importance of making clear a construction like the impersonal use of *weorðan*, suggest the interest and advantage a body of explanatory notes might add to the volume. A place would be thus obtained for many a discussion that cannot be fully cared for in the variants or in the glossary. Of the translation accompanying the text it can only be said that it is a careful rendering of the sense, with a semblance of poetic form. Regarding the artistic character of the many translations of Anglo-Saxon poetry, one is inclined to apply the words of DENHAM: "There are so few translations which deserve praise, that I scarce ever saw any which deserved pardon." But as conveying the prose sense—though unfortunately not in good prose—this translation has but the slightest faults. It is an easy matter to correct such a variation from the mould of the original thought as is occasioned by the concessive clause in line 65, and a single serious mistranslation, "Bucklers for breasts" (line 192), can also be pardoned. A difference of opinion is possible in construing lines 3 and 4. My preference is to regard *hyldo* as accusative, in opposition to *mundbyrd*, and to place a comma after *þearfe*, to indicate an interjected epic formula which stands apart from the construction of the main sentence. These pages are also almost free from misprints. The glossary has *eft* (for *ȩft*); the instrumental *þé* (*s. v. ðæt*; l. 53) is without the quantity-mark, and at page lxi, line 15 from below, the numeral 49 is misguiding in its reference. But searching for such things is in this case an altogether too unpromising task to be further continued.

JAMES W. BRIGHT.

[1] PROF. WÜLKER (*Anglia* xi, 541) notices that both TURNER and PETRIE had already thought of JUDITH, instead of OSBURGHA, as the "mother" that offered the reward.

CORRESPONDENCE.

SHAKESPEARIANA.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—In the late issue of your esteemed journal you say that *Shakespeariana* is edited by MR. APPLETON MORGAN—author of 'The Shakespearian Myth.' MR. MORGAN is President of the New York Shakespeare Society, a committee of which society edits this magazine. But, except *ex-officio*, MR. MORGAN is not a member of that committee, and has nothing specific to do with the editorial direction of the magazine. The short editorial note, however, on page 139 of the March issue, was from his pen.

Asking you to fraternally use this information in such a way as to correct any possible misapprehension which may arise from your paragraph, we are

Most respectfully yours,

The Editors of *Shakespeariana*.

BRIEF MENTION.

The First Course of Macmillan's 'French Composition,' edited by G. EUGÈNE-FASNACHT, shows progress in the treatment of this difficult subject. The pages devoted to French passages to be re-written in a different person or number, are fortunately few. They are followed by the second part, which consists of parallel passages, where the French models must first be carefully studied. These passages contain abundant references to the treatise on syntax given in the same volume, and foot-notes are thus done away with. The third part is made up of passages in English for translation into French and abounds

also in syntactical helps. To make the book independent in itself the author has added a quite extended, though compact, chapter on parallel syntax, in which the English and French constructions are indicated on separate columns of the same page. An appendix on forms of letter-writing, and a vocabulary, complete the editor's work. As it stands it is the most available hand-book so far brought to our attention. For a second edition we would suggest the insertion of lists of the verbs requiring respectively *à* or *de* before the following infinitive, as well as of those which take no preposition; similar lists of adjectives requiring *à* or *de*; and a selection from the more common idioms. (Pp. xii, 201. Price 60 cents.)

Two publications in the line of French are at hand from Longmans, Green & Co. (London and New York). One, the 'Petit Théâtre des Enfants,' consists of twelve French plays for children, edited by MRS. HUGH BELL. They are all short, bright and especially attractive to the age for which they are written. Most of them demand but two or three actors. The other, a book on 'French Commercial Correspondence,' edited by ELPHEGE JANAU, provides a complete manual for business purposes. The headings of the chapters (such, e. g., as Advertisements, Letters of Introduction, Offering and Ordering Goods, Consignments, Banking, Insurance, Models of Bills), give an idea of the contents. Models of all kinds of mercantile correspondence are given in French, and similar letters in English are set for translation. The notes to the latter are grouped together at the end of the volume under the number of each letter. French-English and English-French glossaries are appended. The same firm announces a like work for German. (Pp. xvi, 222. Price, 2s., 6d.)

The house of Hachette (Boston: Carl Schoenhof) offers four French texts for class use. Two of them, of only a few pages each, in cloth, are edited by the REV. A. C. CLAPIN, M. A. They are DUMAS' 'Un Drame de la Mer' and LAMARTINE'S 'La Bataille de Trafalgar.' While both relate to nautical affairs, the former is especially intended for Naval Schools and will thus find a ready public. Their small size however (35 pp. and 20 pp. of text) will interfere with their general adoption, and it would have been advisable to have combined them into one volume, whereby, morever, the labor of compiling two vocabularies would have been avoided. (Price, 40 cents each.)—The same objection does not apply to the third text, MONTESQUIEU'S 'De la Grandeur des Romains' (pp. viii, 153 of text and 63 of notes and vocabulary, with two maps), edited by PAUL E. E. BARBIER. In his work, which is performed with conscientiousness, the editor introduces a short chapter of "Notes" on the derivation of French from Latin. The authorities cited are KITCHIN and BRACHET. We doubt whether the latter would care to be responsible for the rule given by the editor: "The Latin tonic vowel remains in the French language," by which is clearly meant, as is seen from the examples, the Latin form of the vowel; nor is BRACHET guilty of deriving *soeur* from SOROREM. The question of etymology, however, does not much affect the general merit of the volume, and it will be welcomed as affording a valuable substitute for the various selections of historical readings heretofore available. (Price: 70 cents).—The remaining publication of this firm to be here noted is in the line of general reading. From HECTOR MALOT'S 'Sans Famille,' FRANCIS TARVER, M. A. has edited selections, made by MALOT himself, under the title 'Capi et sa Troupe' (pp. vi, 210). The defect in the editor's work is the excessive help which he has given the student in the notes and vocabulary. The former fill forty pages of small type and the latter contains the finite forms of the verbs as they appear in the text. Thus on the one hand the instructor's share is seriously reduced, and on the other the student is not required, as he should be, to rely on the grammar for assistance. We notice also the omission from the vocabulary of many nouns which are explained in the notes, a method that is open to serious objections. (Price, 70 cents).

'Longmans' Handbook of English Literature: Part I, From the earliest times to CHAUCER' (Longmans, Green & Co.) is the first instalment of a work by R. MCWILLIAM (Inspector to the School Board for London), in which the story of English Literature is to be told in a very

simple manner. This first volume, comprising 113 pages, is a primer of the literature from CÆDMON to CHAUCER, which will be found useful for giving beginners their first general impression of what was written in these early times. Only the most important monuments and authors are dealt with, but always in an interesting way. Specimens of the text are either translated or glossed so as to make them managable for the modest purpose of the book. There is of course enough left to be supplied by the teacher, nor does this primer maintain that degree of accuracy which has been shown to be possible even in such elementary sketches; yet the book is worthy of commendation as an endeavor to interest the young in the remote beginnings of our literary history.

One of the best of SIR WALTER SCOTT's shorter poems is the 'Lay of the Last Minstrel,' an edition of which, edited by J. E. WETHERELL, will be published by D. C. Heath & Co., Boston. This edition fully annotated and accompanied by a map expressly prepared to illustrate the poem is about to appear. The same firm have added, by purchase, to their extensive modern language publications, those issued by MR. CHARLES KILBORN, Boston; namely, 'The Story of Ali Baba and the Forty Thieves'; 'Der Zwerg Nase;' 'Märchen' von WILHELM HAUFF; CHAMISSO's 'Peter Schlemihl'; HEINE'S 'Die Harzreise'; 'Choix d'Extraits' de DAUDET; SOUVESTRE'S 'Confessions d'un Ouvrier.'

During the present month (March) a new eclectic French monthly, *La Revue Française*, has been started in New York. The province of the *Revue* will be to furnish readers and students of French with the select works of the best French authors, annotated where necessary, and with essays on the study of the French language and literature by competent teachers and writers. The selections will mostly be drawn from contemporary French periodical literatnre, though every period in the life of literary France will be represented. The departments will embrace a *Chronique parisienne*, and a *Revue bibliographique*. The subscription is $4.00 a year; single copies, 35 cents. Published at 39 West Fourteenth Street, New York City.

MR. WILLIAM R. JENKINS (N. Y.), will publish immediately a popular edition of HUGO'S 'Notre-Dame de Paris' in two volumes, from the same plates and with the illustrations used in the *édition de luxe* which he issued in the autumn. This will appear in uniform shape with 'Les Misérables' and 'Quatre-Vingt-Treize,' which he has already published. The same publisher announces 'VAILLANTE,' a French novel which has not only been crowned by the French Academy, but has received the Montyon prize (for virtue), as a forthcoming number of the French series of *Romans Choisis*.

Five numbers have reached us of a new publication, *Germania*, "a fortnightly journal for the study of the German language and literature." A. W. Spanhoofd, Editor and Publisher, P. O. Box 90, Manchester, N. H. The aim of this journal is two-fold: 1. To teach the language, special attention being given to all the various grades of students. The beginner's corner contains short, easy stories with English interlinear translation, numerous grammatical and textual notes, conversations and exercises. 2. It will try to acquaint readers with the best German literature. To this end a novel is published continously, with translations of difficult words and expressions at the foot of the page. A special column is devoted to *Bücher und Lectüre*, and in the *Briefkasten* questions concerning literature, grammar, pronunciation, etc., are answered. (Price per year $3.00; single number, 15 cents).

The last number (vol. ii, no. 1) of the *American Journal of Psychology* contains an interesting article by DR. MARY PUTNAM-JACOBI on "The Place for the Study of Language in a Curriculum of Education." The point of view from which the subject is discussed is that of cerebral physiology.—*The Journal of American Folk-Lore*, vol. i, No. 3 (October–December, 1888) contains (pp. 243–244) a notice of 'The Earliest English Version of the Fables of Bidpai,' edited by JOSEPH JACOBS, from the pen of PROFESSOR THOMAS F. CRANE, of Cornell University.—In vol. ii, no. 4 of the same journal are to be found notices by PROFESSOR T. F. CRANE (Cornell University) of J. S. TUNISON'S 'Master Virgil,

The author of the Æneid, as he seemed in the Middle Ages' and of GEORGE WEBBE DASENT'S 'Popular Tales from the Norse.'—PROF. T. W. HUNT (Princeton) lectured recently at Columbia College (N. Y.) on "The Claims of Literary Studies." The same energetic worker has an article in the March number of the *New Englander and Yale Review* entitled: "Euphuism in Literature and Style."—PROF. FRANCIS B. GUMMERE (Haverford College) read before a convention of The Friends Teachers' Association of Philadelphia, held on December 1st, 1888, a paper on "Preparatory English," which is published in the *Haverford Student* (pp. 213–219) for January 1889.—*Science* for December 14, 1888, publishes an address delivered by PROFESSOR A. MELVILLE BELL before the Nineteenth Century Club, of New York, on "The Claims of the English Language to Universality." The ideas here advocated are the same in substance as were presented by this celebrated phonetician in his ingenious and clever monograph: 'World English, The Universal Language,' noticed in vol. iii, pp. 206–207 of MOD. LANG. NOTES.—The *Open Court* for December 1888, contains an interesting and timely article by PROF. THOMAS on "War and Evolution: an Ethical Discussion."—In a recent course of lectures on German literature and art, delivered at Harvard University, we notice among the names of the lecturers those of PROF. KUNO FRANCKE (Harvard University) and ALFRED L. RIPLEY (formerly of Yale University).—The *Academy* (Syracuse) for February, 1889, contains an article by PROF. MORTON W. EASTON (University of Pennsylvania), entitled: "Notes on Preparatory French."—Volume ix (nos. 1, 2, 3, 4) of The *American Journal of Philology*, contains an extensive treatment of "The Pennsylvania German Dialect" by DR. M. D. LEARNED of the Johns Hopkins University.

It seems as if the demand for better editions of German classics which was expressed in one of the early numbers of the NOTES were now gradually being fulfilled. Following close upon PROFESSOR THOMAS'S excellent edition of GOETHE'S 'Tasso' comes another classic text, edited in a manner which, in some respects, is even more commendable. A careful selection of LESSING'S prose, well annotated for class-room purposes, has long been felt to be an urgent need. This has been met by the little volume, 'Lessing: Ausgewählte Prosa and Briefe,' edited with Notes, by HORATIO STEVENS WHITE (New York and London: G. P. Putnam's Sons). LESSING'S literary greatness appears much more from his prose writings than from his poetic attempts, but unfortunately the great mass of our students have hitherto been made acquainted only with his fables or with extracts from the 'Laokoon.' The present selection, while illustrating LESSING'S manysided literary activity, has evidently been made also from an historic point of view. In the hands of a teacher well versed in LESSING it may serve to demonstrate to the student the different phases in the unfolding of LESSING'S style, since the extracts chosen always represent the great writer at his best with regard to the respective periods of his development. Yet the choice of the 'Gedanken über die Herrnhuter,' despite HETTNER'S praise of this essay, does not seem to us fortunate. On the other hand, 'Die Erziehung des Menschengeschlechtes,' the finest illustration of LESSING'S style and thought in the later period of his life, should not have been omitted.—The grammatical and biographical notes appended to the text are the most concise and suggestive we have ever met in an edition of a German classic. PROFESSOR WHITE justly discards the fine feathers that other commentators—for the mere sake of a learned appearance, and to the distaste alike of critic and student—sometimes rejoice so much in borrowing from KLUGE'S 'Etymologischem Wörterbuch.' He has, on the contrary, made his notes a most valuable and useful source of information for the student, and has thus happily followed the spirit of LESSING, who hated nothing more that "eine tote erlogene Gelehrsamkeit."

Vol. i. No. 1 (July, 1888) of the *University Studies* published by the University of Nebraska, contains a dissertation "On the History of the Auxiliary Verbs in the Romance Languages," by DR. J. A. FONTAINE, which from causes quite apart from its merits failed to receive earlier notice in these columns. Under the above title PROFESSOR FONTAINE publishes a critical study of sixty-six pages, originally

offered by him as a thesis for the degree of doctor of philosophy at the Johns Hopkins University. The subject is treated under three heads, covering the use of the auxiliaries with transitive verbs, with intransitives, and with reflexives. In Chapter I, the author shows by abundant citations from the earliest monuments, that in Spanish and Portuguese the representatives of HABERE (*haber*, *haver*) were used more frequently as principal verbs than were *tener*, *ter*; and illustrates the gradual restriction of Sp. *haber* to use chiefly as an auxiliary, while *ter* in Portuguese almost entirely supplants *haver*, both as principal and auxiliary verb.—The question of the use of the auxiliaries with intransitive verbs (Chap. II) is more difficult, especially as bearing on the somewhat fluctuating interchange, in Italian, French and Provençal, of the representatives of ESSE and HABERE. The theories advanced in this part are striking (p. 21 ff.):

"All verbs in their nature are active verbs; . . in their use they are divided into two classes, viz.: transitives, affecting an external object (*objective-transitives*) and intransitives, or semi-transitives affecting the subject (*subjective-transitives*). The verbs of the first class, expressing an activity directed towards an external object, are conjugated with *avoir*; the verbs of the second class, expressing an action affecting the subject itself, partake of the nature of passive verbs, and thus take *être*. But later on the second class of verbs was developed into two classes: subjective transitives fully expressed: *Je me repens*; and subjective transitives elliptically expressed: *Je meurs* for *Je me meurs*. To the second of the above classes belong the so-called neuter verbs; they are nothing but elliptical reflexive verbs, or subjective transitives elliptically expressed."

From this starting point, the author offers a suggestive and comprehensive, though not undebatable, explanation of the varying use of the auxiliaries in the Romance languages. Apropos of *mourir* (by the way), stress is laid upon the fact that it could be used not only as a reflexive verb, but also as an active verb (pp. 25, 43). It should however be noted that this use of *mourir* is limited to the compound tenses, a state of affairs which all of DR. FONTAINE'S examples illustrate, and which throws interesting light on the development of an active force in compounds of the past participles.—In its *Studies* the University of Nebraska is to be congratulated on an enterprise which so successfully combines the intellectual and material forces at its disposal, in promoting the best interests of pure scholarship.

CORRECTION.

In line 116 of the 'Apprise de Nurture' (MOD. LANG. NOTES, vol. iv, col. 105). for *sang* read *sanz*. Also, in the same volume, col. 23, lines 16, 17 instead of *die trefflichen Studien* ZARNCKES *über das Lebermeer*, read *die trefflichen Studien* ZARNCKES *über den Presbyter Johannes und die von* C. HOFMANN *über das Lebermeer*—etc.

PERSONAL.

PROF. WÜLKER (Leipsic) writes to say that he is now preparing the remaining portion of the second volume of the *Bibliothek der Angelsächsischen Poesie* which will contain the so-called CÆDMON poems, 'Christ und Satan,' 'Judith,' 'Be Domes Dæge' (previously edited by LUMBY), 'Hymnen and Gebete' and the 'Menologium.' He is also editing a new edition of the third volume of Koch's 'Englische Grammatik.' For this purpose he will make use of a copy of the volume formerly belonging to the author himself, which is richly supplied with annotations and improvements in the author's own hand. The new edition will in consequence show many changes, as well as an increase in size.

At a recent session of The American Academy of Arts and Sciences, Surgeon FRANKLIN B. STEPHENSON, U. S. N., *Membre titulaire de la Societé d'Anthropologie de Paris*, was chosen a member in the section of Philology.

FREDERIC SPENCER, B. A., Ph. D., was appointed in January to the Chair of Modern Languages in the University College of North Wales. MR. SPENCER took his B. A. degree at the University of Cambridge (England) in 1886, gaining second-class honors in the Mediæval and Modern Languages tripos; his Doctor's degree was very recently received at the University of Leipsic on the presentation of a dissertation entitled, "A Study in Anglo-Norman Literature of the Thirteenth Century." He has held the position, for some months past, of Head Master of the Modern Language department at the Leys School, Cambridge (England).

STARR W. CUTTING entered upon his duties at the beginning of the current academic year as Professor of French and German in the University of Dakota (Vermillion). MR. CUTTING was graduated at Williams College (Mass.) in 1881 and was appointed immediately thereafter Principal of the Deerfield Academy (Deerfield, Mass.), which position he held until 1886, when he resigned in order to go abroad to continue his studies in German. While in Europe he spent three semesters at the University of Leipsic and one semester at the University of Geneva. On his return to America last year he was elected to his present place and is now occupied in preparing a school edition of 'Reinecke Fuchs.'

SAMUEL GARNER, Ph. D., has just been appointed Assistant Professor of Modern Languages in the U. S. Naval Academy, at Annapolis, Md. Professor GARNER was graduated at St. John's College (Annapolis) in 1871; he entered the Johns Hopkins University in 1876, where he received the Ph. D. degree in 1881, having, alongside of his regular work, assisted in teaching during a part of this time. He was then appointed Professor of Romance Languages in the University of Indiana, in which position he remained for six years.

OBITUARY.

By the death of GUDBRAND VIGFUSSON, which occurred Jan. 31st, 1889, the world lost the most industrious Icelandic scholar of the century. By the publication, in conjunction with UNGER, of the 'Flateyjarbok,' VIGFUSSON rendered a service to all students of Icelandic literature and history which it were ungrateful to deny, and his labors in bringing CLEASBY'S 'Icelandic Dictionary' to a successful conclusion undoubtedly attracted many English students to this Northern tongue, who would otherwise have remained in ignorance of its beauties. This is not the proper place for a discussion of the correctness of VIGFUSSON'S theories, or the scientific exactness of his criticism. As a writer in a recent number of the *Nation* says: "He was not a philologist in the restricted sense .... About the phonetic refinements of the 'young grammarians,' he knew little and cared less." But although not a philologist, VIGFUSSON was possessed of scholarly instincts, poetic feeling, and an intimate knowledge of his native literature equalled by none of his contemporaries.

After the sympathetic account in the *Academy* of Feb. 23rd by his friend and collaborator F. YORKE POWELL, any words concerning VIGFUSSON'S personal character would appear impertinent. The bibliographical list given below testifies more eloquently than any words to the lamented scholar's industry.

1855.—Um tímatal i Íslendínga sögum i fornöld, *Copenhagen.*

1858.—Biskupa Sögur, gefnar út af hinu Íslenzka Bókmentafélagi. Vol. i, with Th. Jón Sigurðsson. *Copenhagen.*

1860.—Bárðarsaga Snæfellsáss, Víglundarsaga, etc. Nordiske Oldskrifter. *Copenhagen.*

—— Fornsögur: Vatnsdælasaga, Hallfreðarsaga, Flóamânnasaga. Herausg. v. G. V. u THEO MOBIUS. *Leipsic.*

—— Flateyjarbók. En Samling af norske kongesagaer med indskudte mindre Fortællinger om Begivenheder i og udenfor Norge samt Annaler. og UNGER vol. i. *Christiania.*

1862.—Flateyjarbók. Vol. ii.

1864.—Eyrbyggja Saga. *Leipsic.*

1868.—Flateyjarbók. Vol. iii.

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JOURNAL NOTICES.

ANGLIA. VOL. XI. PART III.—**Koeppel, E.,** Die englische Tassoübersetzungen des XVI. jahrhunderts. II. La Gerusalemme Liberata.—**Hicketier, F.,** Klage der Frau, Botschaft des Gemals und Ruine.—**Assmann, B.,** Prophezeiung aus dem 1. Januar für das jüngsten gerichts; Uebersetzung von Alcuin's De Virtutibus et Vitiis Liber.—**Luick, K.,** Die englische stabreimzeile im XIV., XV. und XVI. jahrhundert.—**Nader, E.,** Tempus und modus im Beowulf.—**Lentzner, K.,** Robert Browning's sonettdichtung.—**Wülker, R.,** Versehen in den büchern über neueste englische literatur.—**Mann, M. Fr.,** Die englische ausstellung des dritten deutschen neuphilologentages.—Bücheranzeigen.

POET-LORE. VOL. I, NO. 2.—**Wayland, H. L.,** Remarks on some passages in Rabbi Ben Ezra.—**Norris, J. Parker,** The Editors of Shakespeare.—**Wyman, W. H.,** Recent Bacon-Shakespeare Literature.—**Rolfe, W. J.,** Questions and Notes on "Love's Labour's Lost."

ZEITSCHRIFT FÜR DEUTSCHE PHILOLOGIE. VOL. XXI, NO. 3.—**Zingerle, I.,** Zwei bruchstücke der reimchronik des Rudolf von Ems.—**Brenner, O.,** Der traktat der Upsala-Edda 'af setníngu háttalykils.'—**Heine, C.,** Eine bearbeitung des Papinianus auf dem repertoir der wandertruppe.—**Ellinger, G.,** Einige bemerkungen zu Johann Peter Titzs deutschen gedichten.—**Huther, A.,** Herder im Faust.—**Prosch, F.,** Zu Anastasius Grün.—**Kettner, G.,** Wieland und Lessings Laokoon.—Miscellen und litteratur.

LE CANADA-FRANÇAIS, Volume Deuxième 1ère Livraison—Janvier 1889.—**Gérin-Lajoie, A.,** Dix ans au Canada, de 1840 à 1850.—**Méthot, M.-E., Mgr.,** Les Dernières Encycliques de sa Sainteté Léon XIII.—**Poisson, Adolphe,** Le Navire Allemamd, Poésie.—**Poisson, Adolphe,** Strophes a Rameau.—**Suite, Benjamin,** Le Pays des Grands Lacs au XVIIe siècle.—**Fréchette, Louis,** La Chapelle de Bethléem, Poésie.—**Many, L'abbé V.,** Les Mages et le Messie.—**Marmette, Joseph,** Trois Mois a Londres, Souvenirs de l'Exposition coloniale.—**Chauveau, P.-J.-O.,** La Nationalité Franco-Canadienne.—**Chauveau, P.-J.-O.,** Revue Européenne.—**M.-E.-M., P.-J.-O.-C.,** Bibliographie, Revue des Revues.—Ouvrages adressés au Canada-Français.—Note de l'Administration.

IL PROPUGNATORE, NUOVA SERIE, VOL. I.—FASC. I, **Garduggi, G.,** Rime antiche da carte di archivi (continua).—**Morpurgo, S.,** Detto d'Amore, antiche rime imitate dal *Roman de la Rose.*—**Roediger, F.,** Dichiarazione poetica dell'Inferno dantesco, di Frate Guido da Pisa (continua).—**Teza, E.,** Come si possa leggere il *Cantico del Sole.*—**Casini, T.,** Guglielmo Beroardi.—**Solerti, A.,** Alcuni frammenti della *Gerusalemme liberata.*—**Gentile, L.,** L'autore della Cronachetta di S. Geminiano in terza rima.—**Mazzi, G.,** Luca o Luigi Pulci?—Bibliografia: Supplemento a *Le Opere volgari a stampa dei sec. XIII e XIV.* Pubblicazioni del 1887.—FASC. 2-3, *Marzo-Giugno.*—**Casini, T.,** Nuovi documenti su Cino da Pistoia.—**Antonibon, G.,** Un codice petrarchesco bassanese—**Flamini, F.,** La vita e le liriche di Bernardo Pulci.—**Percopo, E.,** I sonetti del Pistoia. A proposito di una recente publicazione.—**Lovarini, E.,** Le canzoni popolari in Ruzzante e in altri scrittori alla pavana del sec. XVI.—**Roediger, F.,** Dichiarazione poetica dell'Inferno Dantesco, di Frate Guido da Pisa (continuaz. e fine).—**Mazzoni, G.,** Capitoli inediti dei *Fioretti di S. Francesco.*—**Casini, T.,** e **Bartoli, A.,** Il canzoniere palatino 418 della Biblioteca Nazionale di Firenze (continuaz. e fine).—**Casini, T.,** Appunti Guinizelliani.—**Crescini, V.,** Cantar la Lodolina.—Indice del Volume I.°, Part I.a.—FASC. 4, *Luglio-Agosto.*—**Frati, L.,** Guido di Guinizello de' Principi e Guido Ghisilieri.—**Frati, G.,** Epistola inedita di Giovanni Boccaccio a Zanobi da Strada.—**Patroni, G.,** Antonio da Tempo commentatore del Petrarca e la critica di G. Grion (continua).—**Medin, A.,** Ballata in morte di Andrea d'Ungheria.—**Casini, T.,** Notizie e documenti per la storia della poesia italiana nei secoli XIII e XIV.—I. Tre nuovi rimatori del trecento (continua).—**Teza, E.,** Lo *Zodiacus vitae* di Pier Angelo Monzolli.—**Mola, A.,** Le scritture in volgare dei primi tre secoli della lingua ricercate nei codd. della Bibl. Nazionale di Napoli (continuazione).—**Mazzoni, G.,** Noterelle Petrarchesche.—**Manara, E.,** "Pape Satan, pape Satan, aleppe."—**Marchesini, U.,** "Del ciel messo."—**Bacchi della Lega, A.,** Barzellette di Cesare Nappi.—**E. T.,** Versi di quattordici sillabe?

REVUE CRITIQUE, NOS. 38-39., **Lanson, G.,** Nivelle de La Chaussée et la Comédie larmoyante (L. Brunel).—**Lemaitre, J.,** Impressions de théâtre (F. H.).—NO. 40, **Espagnolle, M. l'Abbé,** L'origine du français, tom. II (A. Delboulle).—**Gasté, A.,** Les Serments de Strasbourg (Ch. J.).—NO. 41, **Suphan, B.,** Herder's sämmtliche Werke XIII, XIV (Ch. J.).—NO. 42, **Novati, F.,** La giovinezza di Coluccio Salutati (1331-1353) (P. N.).—**Bouquet, F.,** Points obscurs et nouveaux de la vie de Pierre Corneille (A. Delboulle).—**Martin, E.,** Badenfahrt von Thomas Murner.—**Fischer, L.,** Johann Peter Titz' deutsche Gedichte.—**Neubaur, L.,** Jugendgedichte von Christian Wernigke.—**Kohut, Ad.,** Die deutsche Sappho, Anna Luise Karschin, 2e ed.—**Hoffmann, O.,** Herder's Briefwechsel mit Nicolai.—**Geiger, L.,** Firlifimini und andere Curiosa.—**Schubart, A.,** Novalis' Leben, Dichten und Denken.—**Hüffer, H.,** Annette von Droste-Hälshoff und ihre Werke (A. Chuquet).—**Bettelheim, A.,** Beaumarchais (E. Lintilhac).—NO. 43, **Meyer, G.,** Kurzgefasste Albanesische Grammatik (V. Henry).—**Martin, E.,** Observations sur le Roman de Renart, I (A. Bos).—**Espinay, G. d',** La Coutume de Touraine au XVe siècle (A. Delboulle).—**Arnaud, Ch.,** Les théories dramatiques du XVIIe siècle (T. de L.).—NO. 44, **Kleinpaul, R.,** Sprache ohne Worte (V. Henry).—**Martin, E.,** Observations sur le Roman de Renart, II (A. Bos).—**Clam, V.,** "Motti" inediti sconosciuti di M. Pietro Bembo (P. N.)—**Geiger, L.,** Goethe Jahrbuch, IX. Band.—Goethe und die Renaissance.—**Schmidt, E.,** Goethe's Faust in ursprünglicher Gestalt nach der Göchhausenschen Abschrift herausg.—**Creizenach, U.,** Die älteste Faust prolog.—**Hirzel, S.,** Der junge Goethe (1764-1776).—**Froitzheim, Joh.,** Lenz, Goethe und Cleophe Fibich von Strassburg.—Zu Strassburg Sturm- und Drangperiode (1770-1775).—**Hirzel, L.,** Goethe's Beziehungen zu Zürich und zu Bewohnern der Stadt und Landschaft Zürich.—**Hellen, E. von der,** Goethe's Antheil an Lavater's Physiognomischen Fragmenten.—**Gross. Ferd.,** Goethe's Werther in Frankreich.—**Baumgartner, Alex.,** Goethe, sein Leben und seine Werke, 2e ed. (A. Chuquet).—**Larroque, T. de,** Lettres inedites de Philippe Fortin de La Hoguette (A. C.).

MODERN LANGUAGE NOTES.

Baltimore, May, 1889.

THE OLD ENGLISH WORD 'SYNRUST.'

The word *synrust* occurs once in poetry, 'Chr.' 1321; the simple *rust* apparently not at all. GREIN translates "ærugo peccatorum, Sündenrost, Sündenschmutz." Whence did CYNEWULF derive the word and the idea? He coined the word, I believe, as he did *synbyrðen*, 'Chr.' 1300, *synf.i(h)*, 'Chr.' 1083, *synlust* 'Chr.' 269, *synwracu*, 'Chr.' 794, 1540, 'Gu.' 832, *synwund* 'Chr.' 757. The idea he found in Christian Latin writers. *Ærugo* is already used by HORACE in the two senses of 'envy, jealousy, illwill' and 'avarice,' and *ferrugo* appears to be once used in Latin in the sense of 'envy.' Such transferred senses of *rubigo* do not seem to occur in the classical literature, that is, this word seems never to indicate an evil passion, or sin in the abstract. AUGUSTINE, however, ('Comment. on Ps.' 77 [78]: 46) assigns to the *rubigo* of his text the metaphorical signification of 'superbia,' though *rubigo* must here be taken to mean 'blight, mildew.' PRUDENTIUS seems to be the first to employ *rubigo* in the sense of 'evil, sin.' CYNEWULF may very well have seen the 'Cathemerinon' of this author, who was so popular during the whole Middle Ages, and an Old English gloss on whom has been published by MONE. If so, he probably knew the line, 'Cath.' 7, 205, 'quod limat aegram pectoris rubiginem.' Here *rubigo* is employed with a meaning different from that of SENECA'S '*rubigo* animorum,' (though a transitional sense may be found in 'Epist.' 7. 7) and quite identical with that of CYNEWULF'S *synrust*. This theory is perhaps in a measure confirmed by an accessory fact. DRESSEL, the latest editor of PRUDENTIUS, seems to think that PRUDENTIUS may have composed two versions of some of his works, and that the glosses of Iso may represent various readings belonging to the alternative version:

"Quos Prudentii vidi codd. vetustos, ii omnes et variis lectionibus et glossis aut interlinearibus aut ad marginem adpositis instructi erant, cum recentiores utrisque fere carerent. (Quae *Isonis* nomine feruntur, reliquis fere praestant.) Hinc collegerim aut Prudentium ipsum duas carminum recensiones confecisse, aut non multo post eius obitum critici cuiusdam manum textum lectionum varietate suo sibi usui vel aliorum illustrasse" (DRESSEL, p. xxiv and note).

It is significant that Iso's gloss upon *limat* is *purgat, mundat*, and that the phrase of 'Chr.' 1321 is *synrust þwéan*. Now it would be a little more natural to translate *mundare, purgare* by *þwéan*, than *limare*. If, therefore, CYNEWULF'S copy of PRUDENTIUS substituted either of these synonyms for *limare*, the indebtedness of the Old English poet would be somewhat more evident. Should my association of the two passages be approved, it will be seen that we ought to translate *synrust* by '*rubigo* peccati' rather than by 'ærugo peccatorum.'

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THE GERUNDIAL CONSTRUCTION IN THE ROMANIC LANGUAGES.

VII. (*Conclusion*).

GERUND WITH *in*.

We now come to the consideration of the gerund with *in*. The use of other prepositions in Latin (*ab, de, ex*, etc., with the ablative; *ad, ob, inter*, etc. with the accusative) with the gerund was not excluded, altho' they can not be said to have been as common as *in*. This to a certain extent is implied in the fact that, of all the prepositions so used, only *in* has held its place in the Romanic tongues. That other prepositions were allowable in the first centuries of the growth of these languages may be inferred from a few isolated examples found in the early written documents. DIEZ cites from G. VILLARI: *Con* levando ogni dì grandissime prede, as an instance of *con* in old Italian. I have not observed any other case of it. In the following passage from an anonymous Spanish poet of the fifteenth century, *para*, I presume, is to be regarded as governing *burlando*.

Pues el favor que vas dando
Es mucho *para* burlando
Y poco para de veras.

In early Provençal, *per* is sometimes met:

Si *per* chantan esjauzir
Pogues hom cobrar joven
Assatz fora convinen.

But this is exceptional rather than regular and calls for no special comment.

In French, such expressions as *par ce faisant, par treuage donant*, etc., are probably, as has been stated, to be explained by the gerundive of the Latin; *au muriant, en vostre vivant, en estant* and other similar phrases are the verbal in *ant* substantively employed; while *a l'aube aparaissant, devers soleil couchant, de soleil couchant, au soleil levant*, etc., are constructions formed on the analogy of the Latin *ad orientem solem*. Practically, therefore, the study of the prepositional gerund does not extend beyond its use with *in*.

With the Latin gerund, *in* generally expressed *time*, or the *means, instrument*, etc.:

Contrivi *in* quaerendo vitam atque aetatem meam. Terence.

Altero utitur *in* narrando aliquid venuste, altero *in* jaciendo mittendoque ridiculo. Cicero.

Conveniet cum *in* dando munificum esse, tum *in* exigendo non acerbum. Cicero.

The gerund thus used did not admit of any object but a neuter pronoun. The Romanic languages improved on their parent both by not restricting the object and by increasing the number of relations and functions performed by the gerund. In all of these languages except the Wallachian, this construction has been preserved. The only relic of it I have found in the Wallachian is the adverbial phrase: *în curîndu*=en courant, au pas de course, hence, rapidly, quickly. Not having access to any of the earliest monuments of this language, I have not been able to ascertain whether the construction in question ever was a part of its syntax.

Its struggle for existence in some of the sister languages has been a hard one. The Italian seems not to have taken to it at first, as it is found but once in the whole of the Divine Comedy ('Purg.' v, 45); and altho' DANTE was wont to boast that his verse never drove him to say anything he did not wish to say, it is highly probable that he here stuck in the *in* to make out his line.

In the 'Gerusalemme Liberata,' I have found *in* used with the gerund nine times. DIEZ observes that the most recent authors employ it oftener; but with all due deference to the statement of the great master and pioneer, I do not find this to be true. One may often read on, in authors of the present day, for fifty, a hundred and even two hundred pages without once meeting it (some grammars even pronounce the construction obsolete at the present day). In SILVIO PELLICO'S 'Le mie Prigioni' and 'Francesca da Rimini,' a volume of over two hundred 12mo pages, I have not found it at all; and he surely belongs to the "neueste Schriftsteller." But the total absence of the construction here is probably exceptional; and it is not pretended that DIEZ did not feel justified in his assertion, from the authors he had read. As the necessity for the use of *in* seems to be so little felt in Italian, its employment might be as much a mannerism with some authors as its absence would be in others.

The relations expressed by the Italian prepositional gerund are not varied and, as far as I have observed, are only *temporal* and *instrumental*. The clause in which it occurs may be turned into a subordinate sentence introduced by *quando, mentre che*, etc. The action of the principal verb, therefore, is supervenient to that of the gerund.—Però pur va', ed *in* andando ascolta, that is, mentre che vai ascolta.

All the examples in the 'Gerusalemme Liberata' may be resolved in a similar way.

E da tergo, *in* passando, alzò la mano. iii, 29.
E il caso *in* narrando aggrava molto. v, 33.
E sta sospeso *in* aspettando quale
Avrà la fera lite avvenimento. vi, 55.
E *in* rileggendo poi le proprie note
Rigò di belle lagrime le gote. vii, 19.
E dove *in* passando le vestigia ei posa,
Par che ivi scaturisca, o che germoglie. xviii, 23.
Stanno le schiere *in* rimirando intente
La prestezza de' fabbri e le arte ignote. xviii, 45.
Suona il corriero *in* arrivando il corno. vii, 29.
....e non affretti
Le sue miserie *in* aspettando i mali. xiv, 64.

The first six of these examples are resolvable into temporal clauses beginning with *mentre che*; the seventh with *quando*, or *dopoche*; while the eighth is instrumental.

After *stare*, as in the sixth, it is more common to omit the *in*.

> .....e d'alto
> Stanno aspettando i miseri l'assalto.
> 'Gerus. Lib,' xix, 35.

Un grosso volume di novelle toscane sta preparando lo stesso autore per publicarlo in Firenze. *Riv. di Lett. Pop.*, vol. i, fasc. 1.

As examples, from other sources, of *in* with the gerund may be given:

> Fui dato *in* voi amando,
> Ed *in* vostro valere. Frederigo ii, Rei di Sicilia.
>
> .....se l'ardor fallace
> Durò molt' anni *in* aspettando un giorno. Petrarca.
>
> O sopiti *in* aspettando
> È finito il vostro bando. Ales. Manzoni.
>
> *In* ripensando io tremo,
> Come dal duolo estremo
> Ei fosse vinto e preso. Benedetto Menzini.
>
> Ci punge a morte in promettendo mele.
> Carlo Maria Maggi.

E *in* ciò dicendo levossi la gonella e gliele mostrò. Giuseppe Parini.

Imparerai solo *in* morendo che non in tutto ubbedir dovrai al tuo padrone.
Giuseppe Taverna.

Il romito *in* veggendo la estupefazione e lo scompiglio di Gianni, riteneva a gran fatica le risa. Michele Colombo.

But all the phases of thought rendered by the Italian gerund with *in* may be, and generally are, attained by the gerund without *in*. This accounts for the relative infrequency of the former.

The old Spanish was not more partial to the prepositional gerund than the early Italian. DIEZ, speaking of the subject, says: "ältere Schriftsteller brauchen es noch sparsam, im Cid kommt es vielleicht garnicht vor." I presume he means by *vielleicht* that a categorical statement would be rash in view of the circumstance that some parts of the manuscript have so far proved illegible. I have carefully examined KARL VOLLMÖLLER'S text (Halle, 1879) and have not discovered any example of the construction.—A. S. VÖGELIN'S 'Romancero del Cid' (HERDERS 'Cid,' Heilbronn, 1879) contains six examples. Coming down to the sixteenth century, I find CERVANTES using *en* with the gerund eighty-five times in 'Don Quijote.' An examination of other works of this period and a little later, shows that the construction had now become well established.

The 'Gramatica de la Real Academia Española' (p. 211) sets forth as follows the rule for determining the use of *en* with the gerund in Spanish:

> Si el gerundio expresa una idea anterior á la contenida en la oracion principal, suele ir precedido de la preposicion *en*, v. gr.: en comiendo saldremos á paseo.

In order to test the utility of this formula, I have examined several authors from CERVANTES down to the present time, and I must confess I do not find it of the slightest practical worth. For while it is true that in nine cases out of ten (possibly more) *en* with the gerund expresses an action anterior to that contained in the principal sentence, it is equally true that, for one case of the gerund with *en*, there will be found a halfdozen without *en*, expressing priority, and that, too, not only on the same page but even in the same sentence. Take the passage from 'Don Quijote,' Pt. I, ch. 1:

> Y tan rey seria de mi estado como cada uno del suyo, y siendolo haria lo que quisiese, y haciendo lo que quisiese haria mi gusto, y haciendo mi gusto estaria contento, y *en* estando uno contento no tiene mas que desear y no teniendo mas que desear acabóse.

Now, no one will pretend that the idea of priority is any more prominent in *en estando* than in *siendo* and some others of these gerunds. For one could not cease to want *before* having become content; nor could Sancho do what he pleased *before* having become king. In both cases, the predication of the gerund precedes and continues along with that of the finite verb. Further on, in Pt. II, ch. xxi, we have a similar use and omission of *en*: "El cura oyendo lo cual, le dijo que atendiese á la salud del alma ántes á los gustos del cuerpo." And a few lines lower: "En oyendo Don Quijote la peticion del herido, en altas voces dijo que Basilio perdia una cosa muy justa."

The curate and Don Quixote both had heard *before* they spoke; and there is nothing in the context to lead us to infer that they broke in upon the speaker before he was done. The action of *oyendo* in both instances was completed, and not in progress at the time of

their beginning to speak. Judging by these and other examples, we may assume that CERVANTES, in using or omitting the *en*, was governed solely by the position of the subject: *el cura oyendo*, but *en* oyendo Don Quijote; *en* estando uno contento; *en* acabando de decir su glosa Don Lorenzo, etc.

If the rule of the Spanish Academy was founded on the usage of the most recent authors, it fares no better, as the following citations from CABALLERO's 'Un Servilon y un Liberalito' will show:

En teniendo yo veinte y cinco años, respondia con caraje Leopoldo, si hay entónces constitucion, he de procurar ser disputado á cortes. Ch. iii.

Y abriendo el libro en el sitio donde habia por señal una cuartilla de papel con palotes . . . . . se puso á leer. Ch. v.

Here *en teniendo* expresses an action prior to that of *he de procurar*, but so, too, does *abriendo* to *se puso* á leer; for the reading could not begin until *after* the book had been opened.

Y metiendo la mano en el bolsillo sacó un pequeño envoltorio.

B. P. GALDOS, 'La Fontana de oro,' ch. ii.

En tocando á este punto le daban arrebatos de santa cólera, y entónces no se la podia aguantar. Ditto, ch. v.

These parallels might be increased to any extent, but what has been given will suffice to demonstrate the utter worthlessness of the rule laid down by the grammar of the Academy. If the rule is defective in this respect, on the other hand there are other ways in which it is equally so. It does not state, for instance (what, from my observation, I believe to be true), that *en* is omitted when the gerund is accompanied by a negative. I do not, however, lay much stress on this as holding good under all circumstances, as a wider experience may show the error of my belief. But of the following there can be no doubt, that the Spanish gerund with *en* does not always express completed anterior action, as the dictum of the Spanish Academy would lead us to infer. "En comiendo saldremos á paseo," the example given by the Academy to illustrate its rule, means: after we shall have eaten, we shall go out to walk. That is, the action of *en comiendo* is past and completed before that of *saldremos* begins. But any number of examples might be adduced to show that the prepositional gerund frequently expresses an action which is coincident with that of the principal verb and may or may not continue after the completion of the action of the latter.

Que no ser i muerte,
Si *en* viendote muero. Jorge de Montemayor.

Y hoy *en* durmiendo un marido
Halla á su lado otro Adan.
F. Gomez de Quevedo y Villegas.

En siendo gusto, señora,
No importa que no sea bueno. Agustin Mureto.

The first two of these examples may be interpreted strictly in accordance with the Academy; but it is more in harmony with the thought to take them to mean: *when* or *while seeing*, *sleeping*. About the third there can be no dispute; it is not covered by the rule.—The relations expressed by the Spanish gerund with *en* are temporal, shading off sometimes into conditional and causal. The examples already given will suffice as illustrations. In some of the most recent authors there seems to be a growing tendency to abandon the use of *en* altogether.

Of the Portuguese prepositional gerund there is nothing very special to say that has not already been covered by the remarks on the Spanish. Not having at hand any of the earliest literary documents, I have not been able to form any opinion relative to its historical growth. *Em* is employed four times in the 'Lusiads': i, 8; iii, 136; v, 8; vii, 25. In each case it is equivalent to an adverbial clause of time. The whole of HARDUNG'S 'Romanceiro Portugues' (600 pages) offers but three examples: i, pp. 171 and 203, and ii, 243; the first two are temporal, the third temporal or conditional. Authors of the present day use the construction very sparingly; and the attempt to formulate a rule for its use would prove as abortive as in the case of the Spanish. The two languages do not here differ materially in their syntax, as would naturally be expected from their close affinity to each other. —The Italian, Spanish, and Portuguese do not show such a decided preference for the

prepositional gerund as the languages of the north-western Romance territory. There it became naturalized in the first centuries of their development and was even with them of more frequent occurrence than it has ever been with the sister languages of the south and south-east.

But altho' the early French and Provençal use of the gerund with *en* may be pronounced extensive as compared with the other languages, it is very rare as compared with modern French and Provençal. In 'Girart de Rossilho,' a poem of nine thousand lines, I find *en* used but twice; while in AUBANEL'S 'La Miougrans Entre-Douberto' and MISTRAL'S 'Mireio,' two modern poems containing about the same amount of matter, the same construction occurs one hundred and six times. I have counted in one of EMILE ZOLA'S latest novels, of 524 pages, 12mo, five hundred and twenty two examples; that is, nearly once on a page. This is probably a greater number of times than the prepositional gerund can be found in the whole of French literature from the ninth to the fourteenth century. The following table will be, to one who is acquainted with the works it embraces, a sufficient proof of the probability of this statement. 'Chanson de Roland,' 3 times; 'Voyage de Charlemagne,' 5 t.; 'Flore et Blanceflor,' 10 t.; 'Les Joies de Nostre Dame' (*Zeit. f. R. Phil.*, iii), 2 t.; 'Vie de Seint Auban,' 5 t.; 'La Vie de Saint Alexi' (*Romania*, viii), 0 t.; 'Roman de Rou' (ANDRESEN, Theil i und ii), 5 t.; 'Roman d'Aquin,' 2 t.; 'Berte aus grans piés,' 9 t.; 'Hist. de S. Louis' (JOINVILLE), 12 t.; 'Hist. de l'empereur Henri' (H. de Valenciennes), 8 t.; 'Conqueste de Constantinoble' (VILLEHARDOUIN), 0 t.; 'Translation of Guillaume de Tyr,' 6 t.; 'Aiol et Mirabel,' 10 t.; 'Guiot de Provins,' 0 t.

I have not thought it necessary to carry this investigation so far in Provençal, as the following, together with my own general observation, convinced me that the proportion was about the same. 'Bib. der Troubadours,' 10 times; 'Four Card. Virtues' (DAUDE DE PRADAS), 1 t.; 'Girart de Rossilho,' 2 t.; 'PEIRE VIDAL'S 'Songs,' 2 t.

The frequency, infrequency or total want of the construction in an author is traceable, of course, to psychological causes. That one writer should employ it oftener, or less often, than another, only shows that it was a part of his mental equipment, and the expression of his thoughts would naturally be through the most familiar, most habitual channel—in the jargon of the new philosophy, along the line of least resistance. If JOINVILLE, for instance, uses *en* with the gerund twelve times, and VILLEHARDOUIN when doing about the same amount of writing does not employ it at all, this only proves that with the one it was a conscious part of his mode of thought, while the thoughts of the other sought different paths of outlet, because more accustomed to run in them. All men have words and ways of combining them into sentences peculiar to themselves; and originality of style is proportional to the amount of divergence from the ordinary formularies of thought. The discrepancy, therefore, between these two authors, in the respects just mentioned, proves nothing more than the fact itself—namely, the discrepancy and the cause thereof. Nothing further can he educed from it, and this should make us chary in setting too high a value on statistical methods in philology, a thing which we are all more or less prone to do.

If the prepositional gerund of the old French compares badly with the modern usage in point of frequency, it does also in variety. One cannot but be struck with this. It forced itself upon me almost at the very outset of my investigations. The want of variety is seen in this, that with many authors *en* is used only in certain combinations and after certain verbs, that is, they use *en* only in a few to them apparently fixed or stereotyped expressions. The most common of these are: *en dormant, en riant, en pleurant* and some others, especially after *verba declarandi*. This may be illustrated by citing, in brief, all the examples of several works.—'Chanson de Roland,' 3 times, as follows: *en* riant l'ad dit (619), dist *en* riant (862), il la prent *en* gisant (2523).—'Flore et Blanceflor,' 10 times: *en* plorant li respont (210), respont *en* baisant (603), *en* lisant cou racontoient (664), *en* plorant prist a parler (716), respont *en* plorant (2276), *en* dormillant li respondi (2529), *en* baisant se

sont rendormi (2554), respont *en* plorant (2795), tot *en* plorant (2986), *en* riant icou li dient (3172).—'Berte aus grans piés,' 9 times: *en* plorant (208), tout *en* plorant (521), *en* fuiant (844), tout *en* plorant (1252), *en* dormant li sambloit (1678), *en* plorant (2535), *en* plorant (2452), *en* alant (2754), *en* plorant (3247).—JOINVILLE 'Hist. de S. Louis,' (DE WAILLY'S edition) 12 times: *en* plourant (207), distrent *en* riant (298), gardast en mangant (430), comme *en* couroussant (439), *en* ce faisant (494), tout *en* plorant (556), souffre *en* li gardant (560), dist *en* riant (673), me fu avis *en* dormant (731) appela en s'aide *en* disant (756), *en* regardant rendi s'orison (757), dist *en* profetizant (794).—'Vie de Seint Auban,' 5 times: *en* murant jeta un cri (249), *en* suspirant dit (382), dist *en* reschisnant (753), *en* plurant a dit (868), s'a dit *en* suspirant (1115).—'Roman de Rou' (ANDRESEN, i, ii), 4 times; *en* fuiant fu ocis (563), *en* dormant (909), dist en riant (1573), *en* plurant (1824).

This will suffice to give an idea of the phenomenon above mentioned, which is very marked in 'Flore et Blanceflor' and 'Berte aus grans piés.' In most other writers no such decided tendency is manifest; for while the above often recurring expressions are found, other examples sufficiently demonstrate that the writers used *en* with the gerund in accordance with a general principle of syntax.

Examples: 'Guillaume de Tyr' (P. PARIS'S edition), 6 times: s'escusa *en* jurant (p. 83), s'en va *en* aguisant (190), estoit apareuz *en* dormant (208), *en* languissant (210), salua *en* inclinant (329), leur sembloit *en* dormant (418).—'Voyage de Charlemagne,' 5 times: dist *en* riant (278), esguardant cum *en* riant (360), *en* bruslant (479), *en* turnant (480), *en* reversant (481).—'Henri de Valenciennes,' 8 times: *en* preservant (ch. 1), *en* escriant (8), *en* fuiant (8), *en* plovrant (9) *en* escriant (25), *en* fuiant (25), *en* respondant (38), *en* sozriant (38).

What now is the force of the prepositional gerund as used at this period of the growth of the language? The majority of the above examples, and numerous others, teach us that its most common function consisted in taking the place of an adverbial clause of time, always, therefore, modifying, or affecting in some way, the action of the principal verb. The gerund's action in such cases is coincident with that of this verb, but the latter is always incidental to the former. In addition to this, the gerund also expressed the *means*, the *instrument* and occasionally the *manner*. I say *occasionally*, because I have noticed but one rather doubtful instance of *manner*.

Means, instrument: Et *en* ce faisant il occioient les lyons de leur saietes.

Joinville, ch. xcvi.

S'ele tant fait que vos rie
En riant vos decevra. B. 334, 11.

Dont m'est il bien avis
K'*en* baisant me traïstes. 'Blondel de Neele,' B. 226, 3.

Par joie d'amors vraie
Sui en baisant mors. Ditto, 225, 4.

En belliant l'ourent passé,
Ne l'aveient mie esgardé. 'Roman de Rou,' B. 112, 35.

Et pour itant aprendre a harper
Et ma dame *en* chantant loer.
Guil. de Machau, B. 408, 35.

Manner:

Car la grant hache l'ataint en rechipant.
'Roman d'Aquin,' 1594.

These (*time*, *instrument*, and *manner*) are the regular and almost exclusive offices discharged by the gerund with *en*, during the first centuries of the development of the language. The rule for its use should be, that the actions of both verbs be performed by the same agent: *il dit en pleurant*; but there are numerous exceptions to this, which are perfectly logical and always justifiable, provided no ambiguity arises from the violation of the rule.

Maint hume enmi lur veie mort tut estendu,
A maint unt *en* dormant le chief sevre de bu.
'Roman de Rou,' 909.

En fuiant li ont fait les ronces maint escroe
De sa robe et la dame entour li la renoe.
'Berte aus grans piés,' 844.

Il se misent a la fuite et li nostre les ochioient *en* fuiant. H. de Valenciennes, ch. viii.

Such sentences are lucid enough and no reasonable objection can be raised to them; but a construction like the following squints (as the French say) and barely escapes obscurity by the thought itself and not by the syntax of the sentence.

Et des oiseaus et des bestes sauvages
Faisoient douter les orguilleus corages
En escoutant le doulz son de sa lire.
Guil. de Machau, B. 410, 12.

The gerund is sometimes loosely thrown in where other constructions would be a more natural expression of the thought, as seen when analyzed.

Les letres de fin or estoient
Et *en* lisant cou racontoient.
'Flore et Blanceflor,' 644.

Tresk' as espaules sans fosete,
Ounie et grosse *en* avalant.
Adam de la Halle, B. 377, 23.

Here the meaning is: the letters, when read, or on being read, recounted this; and secondly, the neck was *ounie et devenait grosse en avalant*, since the poet desired evidently to depict a neck that tapered from the shoulders upward.

Again, *en* is occasionally omitted, where, by general usage, it ought to have been employed:

Or vous gisés, biax pere, bien i venrés dormant.
H. de Valenciennes, B. 87, 14.

Fortment plurant dist as freres.
'Brandans Seefahrt,' 333.

Dist chascun lermant: las pur quei nasqui?
'Vie de Seint Auban,' 1503.

On the other hand, it is sometimes found where universal custom has sanctioned its omission:

A genous le trouvai ourant
A jointes mains et en plourant.
'Jehan Bodel,' B. 313, 31.

But these examples are exceptional and are probably confined to poetry, as I have not observed any such in prose. The Provençal usage does not differ essentially from the French, as might be presumed. Only in the former there does not seem to have existed the same tendency to the use of the crystallized expressions so notable in the latter.

Instrument, means:

Complir si pot *en* pessan
Per tot home qu'en a talan. Daude de Pradas.

Mils aten hom *en* atenden,
Motas vetz no fa en corren. Le Libre de Senequa.

E vau conortan
Mon cor *en* chantan
So que no cugei far ogan. G. Faidit, B. 141. 7.

Temporal:

En chantan m'aven a membrar
So qu'eu cug chantan oblidar.
Folquet de Marseille, B. 119. 6.

Lo payre sanct *en* donan la crosada
Lay vay premier coma veray pastor.
Pastorela, B. 404. 28.

We find also in Provençal the same departure occasionally from the common usage, which constructs the gerund without *en* with *to find* and verbs of motion.

Qu'enans fui trobatz *en* dormen
Sabre chevau. Guillem IX, Songs.

L'us ab fols motz, l'autres vay *en* fenhen
Qu'el fay coblas naturalmen e be.
Bertran Carbonel de Marcelha.

Adonc se son armatz et de la vila
Son salitz frapan et aisso *en* cridan.
'Chanson de la Croisade.'

From what now has been said and shown, a sufficiently definite judgment may be formed regarding the early use of the prepositional gerund in Provençal and French. The modern languages, having widened its sphere of usefulness to the enormous extent above indicated, have naturally given to it more varied functions to discharge, as we shall see.

When *temporal*, the modern French gerund with *en* may express:

A. 1. An action anterior to and completed before that of the principal verb; as, *En* apprenant l'issue de l'entreprise la reine Hortense accourut en France. Guizot.

Une personne qui me plaisait et qui s'est retirée *en* apprenant que mon père avait laissé plus de dettes que de capital. George Sand.

2. The action may begin before and end with that of the principal verb; as, Si l'Aïmer épique fut fait prisonnier par eux, l'Aïmer historique trouva la mort *en* les combattant.
Gaston Paris.

Le Rév. Miller, doyen de l'université de médecine et de chirurgie de Philadelphie a été arrêté dimanche *en* allant à l'église.
Courrier des Etats-Unis.

3. Its action may begin before and continue after that of the finite verb; as, Le comte de Niedeck se couche *en* claquant des dents.
Erckmann-Chatrian.

Il entra *en* tenant à la main quelques papiers.
X. de Montépin.

4. The action of both verbs may begin at the same time; as, Pierre avait tué sa maîtresse et s'était enfui *en* emportant la petite fille. X. de Montépin.

Elle a appelé M. Greluche et lui a dit *en* lui

móntrant une avant-scène: Tiens: voilà madame de Sartorys. Froufrou, ii, 2.

5. The gerund's action may begin after that of the principal verb; as,

Mais surtout quand la brise
Me touche *en* voltigeant,
La nuit j'aime être assise,
Etre assise *en* songeant. V. Hugo.

Il tira les dossiers du tiroir et les lut attentivement l'un après l'autre *en* prenant des notes. X. de Montépin.

Sometimes the temporal gerund shades off partially into an adverb of manner: Je ne viens qu'*en* passant, vous voyez, je suis en grande toilette. A. de Musset.

L'historien recueillit *en* passant des détails et des témoignages. Villemain.

B. When expressing *causal*, or *instrumental* relations, the action of the prepositional gerund always precedes that of the finite verb. This necessarily follows from the fact that the latter is but the result of the former, the two actions standing to each other in the relation of cause and effect: M. Constans pouvait surmonter cette difficulté, *en* soumettant au cabinet une liste des établissements qu'il se proposait de fermer.

Courrier des Etats-Unis.

Vous faites une si vive impression sur lui que j'ai voulu compléter son bonheur *en* le rapprochant de son idole. Balzac.

In such cases the gerund is objective in character. Where the cause is subjective, it becomes the motive for the action of the principal verb, and the gerund without *en* is then used; as, N'entendant rien aux discussions politiques, j'ai repris l'état militaire. Scribe.

Sentences are occasionally crossed, whose cast is not distinctly definable, the gerund being capable of temporal, or instrumental, interpretation: *En* suivant Sperver, qui montait l'escalier d'un pas rapide, je pus me convaincre que le château Niedeck méritait sa réputation. Erckmann-Chatrian.

C. The gerund with *en* expresses a *concession*. The actions of the two verbs are then coincident.

Coligny dans son coeur à son prince fidèle
Aimait toujours la France *en* combattant contre elle.
Voltaire.

The concession may be strengthened by the addition of *tout*, or *même*: Napoléon fut accueilli par les acclamations du peuple qui, tout *en* maudissant la conscription . . . . . voyait en lui . . . . . le vaillant défenseur du sol national. Thiers.

Même *en* supposant qu'on organise la vente générale du clergé, la guerre ne pouvait faire autrement que de mettre le royaume d'Italie, etc. Chevalier.

And the same thing is accomplished by contrast, as it were; that is, by using in the principal sentence one of the adverbs *toutefois*, *cependant*, *néanmoins*, just as tho' a correlative (*quoique*, *bien que*) had been used in the preceding clause.

Cet amour *en* naissant est toutefois extrême.
Corneille.

Mais Sir Robert, en proclamant la complète indépendance de l'Espagne dans le choix du mari de la reine, persiste cependant au fond à en exclure les princes français. Guizot.

D. The gerund with *en* may take the place of a conditional clause, upon whose realization depends the action of the principal verb. Its action, therefore, is contingently anterior to the latter.

En sondant ces cachots, *en* comptant ces victimes,
Ils diront: Elle aussi mise à mort pour ses crimes.
C. Delavigne.

Parmi les formations à radical latin que le suffixe *au* a produites en roumain (*en* admettant que *au* soit resté intact), je n'en trouve que deux. *Romania*, ix, 107.

This becomes a very convenient way of expressing a condition, when it is desired to throw in a parenthetical condition after the conjunction *si*: Et qui sait si, *en* dépensant un million sur cette lande, on n'en fera pas une affaire qui aura au bout du compte une tournure assez honorable? Frédéric Soulié.

E. Lastly, the gerund with *en* may serve to modify the action of the principal verb. This, strictly speaking, is only true of verbs of motion, and only then, when the manner of the movement is defined or limited by the gerund.

Les voici qui viennent *en* trottinant devant leur mère. Pylodet's 'Fr. Reader.'

Il vient *en* rampant mettre aux pieds de son maître son courage, sa force et ses talents.
Buffon.

Here *en trottinant* describes the manner of coming of the little chickens, and *en rampant* that of the coming of the dog, and I think we should distinguish the gerund as so used from its use in such sentences as: Le baron s'avança jusqu'à la porte *en* souriant malicieusement.
E. About.

En souriant does not affect the action of *s'avança* but is merely a concomitant action; whereas, if we substituted for it some such words as *en bronchant*, *en chancelant*, they would become a part of the movement expressed by *s'avança* and hence be strictly adverbs of manner.

When used after *être*, the prepositional gerund becomes the real predicate of the sentence; as, Ils se plaignaient que leurs fatigues eussent été *en* augmentant. Ségur.

As regards the subject of the gerund with *en*, the same usage prevails at the present day as in the early language; both actions are, for the most, performed by the subject of the finite verb, as the examples above quoted show. The departures from this general rule are of the same character as those already noted.

Subject in Dative: Dieu nous envoie souvent le bien *en* dormant; envoie cela à ta mère et assure-la que j'aurai soin d'elle et de toi.
Frédéric II, Roi de Prusse.

No subject expressed:

La fortune vient *en* dormant, ce qui prouve que ce n'est qu'un rêve.
Tintamarre, Aug. 1880.

The latter sentence may be objected to on the ground of its not being logically constructed, since fortune does not come *while asleep*; but we recognize at first sight that the sentence means: la fortune *nous* vient en dormant, and hence no doubt is left in the mind. The real objection to this exceptional use of the gerund is where the sentence is so loosely constructed as to leave it doubtful whether the gerund refers to the subject of the principal verb, or to its object. Instance the two following sentences:

Vienne la voile qui t'emmène *en* souriant je te verrai partir. A. de Musset.

En payant pourriez-vous me donner une assiette de soupe et un coin pour dormir dans ce hangar? V. Hugo.

Where several gerunds follow each other in the same sentence, *en* is used, as a rule, with them all, if they are separated from each other by intervening words; as, Tout *en* regardant les boutiques, *en* paraissant admirer les objets d'art et *en* souriant aux jolies femmes, le baron creusait son problème.
X. de Montépin.

But where the gerunds follow each other in immediate succession, the preposition generally is omitted with all but the first. Euphony doubtless is the governing principle in both instances.

> Une poulette jeune et sans expérience,
> *En* trottant, cloquetant, grattant,
> Se trouve, je ne sais comment,
> Fort loin du poulailler, berceau de son enfance.
> Florian.

C'est ainsi qu'il apprend à sentir la pesanteur, etc, . . . *en* regardant, palpant, écoutant, surtout *en* comparant la vue au toucher.
J.-J. Rousseau.

The amount of modern Provençal literature to which I have access is small, but I believe it is enough to justify me in the assertion that the language employs *en* with the gerund about as in French proper. The accompanying French translations *en regard* do not once in twenty times resort to any other construction. The citation, therefore, of examples is unnecessary.

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ODDS AND ENDS.

I.

My attention was called to the following fragment on the efficacy of 'Ave Marias' by MR. F. MADAN, Sublibrarian of the Bodleian. It is written in a hand of about 1380 on a flyleaf inserted at the beginning of MS. Laud Lat. 95, the contents of which, with the exception of this fragment, are entirely Latin (psalms, prayers, etc.). I give it exactly as it is in the MS., only marking the speeches of Mary by inverted commas.

* * * * * * * * * * *
Be her of wel stille
7 sey mid gode wille
Alle þo gretenges[1]
And J schal þe bringge
Fro my sone þe kyngge
þanne gode tydingges"
Marie went hire wey
And te monek ech day
Seyde ryzth þre sypes
Mid wel gode wille
bope loude 7 stille
þese aue maries.
þat day a seuenyztte
Oure lauedy ful of myztte
To þe monek cam
Jn hire wede al ryztte
Jcloþed faire 7 bryztte
And þonkede þe man
" Fair is now my wede
For bedes þat þou bede
þat þou hast ziuen me
Mi sone þe wille rede
Noþing þe ne drede
Als J telle it þe
Abbot þou schalt become
7 seruen godes sone
For þin abbot schal deye
Haue euere in þi wone
To seyen be custome
þes aues eche daye
For þoru aue maries
þat man seyen þries
Jn worschipe of me
J schal hem helpen alle
þat to me willen calle
For soþ J telle it te
Nis non þat schal deye
þat þries willen seye
þese aue maries
Wiþ oute hosel 7 schrifte
For nones kenne dryfte
Ne for none folies"
fol. 1 b. *Marie wente hire wey*
And þe abbot nyzth 7 day
folk to gode gan bringge
þoru þes ilke þingges
And þorw þese þrechingges
Good ware þese tydingge
Now J bidde here
zou alle myd gode chere
þat ze seyen þries
Mid wel gode wille
bope loude 7 stille
þese aue maries
And god oure allþre dryztte
zif vs strengþe 7 myztte
So wel for to done
þat at oure endyngge
He mote vs alle bringge
to heuene swyþe sone. Amen.

[1] MS. grtenges.

II.

The following creed in the Kentish dialect of the early part of the thirteenth century was found in a Latin MS. in the Library at Blickling Hall, Aylsham, Norfolk (Marquis of Lothian) by MR. W. M. LINDSAY of Jesus College, Oxford, who copied it and very kindly placed his copy at my disposal. It is from his copy that I print it here. The MS. in which it occurs contains GREGORY'S 'Dialogus' (in Latin). It is immediately preceded in the MS. by a calendar of Saints' Days.

fol. 35.

Ich geleue on þane fader alweldende. sceppinde of heuene 7 of eorþe. 7 of ealle gescheften. 7 on halende crist his anliche sune ure lhaferd. he was akenned þurh þe mihte of þan halge gast. Geboren of þa maden Marie. Gepined under þane pontische pilate. On rode geþrowed. Deaþ gepolede. On eorþe gebered. Lichte to helle. On þane þridde dai arôas fram deaþe to live. Astech to heovene. Sit on his fader riht half. almihtiges godes. þanen he is to cumen for to dem̄ þa quike 7 þa deade. Ich geleue on þane halege gast. þat imannesse is of halichireche. Sānesse of halegen. forgeuenesse of sennen. flasches arisþe. 7 þat echelif. amen.

This creed is immediately followed by a short Latin prayer in which mention is made of "*beate uirginis tuæ aetheldrithe*;" then comes the rule of St. Benedict, followed by the Rule of St. Augustine.

III.

MS. Hatton 43 in the Bodleian Library contains BEDA'S 'Historia' in the original Latin. The hand in which it is written appears to

belong to the tenth century. On fol. 129 is the well known narrative of CÆDMON and his composing the hymn in his sleep, the contents of which hymn BEDA gives in Latin. On the bottom margin of this page is written in a hand of the close of the eleventh century CÆDMON's 'Hymn.' I have to thank MR. LINDSAY for kindly calling my attention to this too; it runs as follows (I give the punctuation of the MS.):

Nu we sculan herian heofonrices
weard.
metudes myhte. 7 his modgepanc.
wurc wuldorfæder.[a] *swa he wundra*
gehwilc
ece drihten ord astealde.
He ærest gesceop ylda bearnũ
heofon to hrofe. halig scyppend
middangearde mancynnes weard
ece drihten. Æfter tida
firum on foldum frea ælmyhtig

IV.

1. 'Andreas,' l. 254–5.

Hie ða gegrette se ðe on greote stod,
fus on faroðe frægn, reordade.

With the exception of GREIN, who regarded *frægn* as a substantive (=interrogationem), the editors of 'Andreas' have generally considered it to be a verb. Both explanations are very unsatisfactory and I think there can be little doubt that the line as preserved in the MS. is corrupt and needs emendation. I should propose to read *fægn* (=joyful, glad) instead of *frægn*; l. 255 would then run—

fus on faroðe, fægn reordade.

Whilst the scribe was writing *fægn* the initial letter of the next word was already in his mind and the result was that he wrote *fr.* The proposed reading *fægn reordade* would give perfectly good sense, as we have been already told (l. 239) that *se beorn wæs on hyhte.*

2. *bote atan* (*Anglia*, ix, 261).

The explanations which LIEBERMANN gives for this are unsatisfactory. I should suggest reading *botettan* (=to make repairs), and I think it not impossible that the MS. may actually have this; it is very easy to mistake *tt* for *at* in O. E. MSS. Cf. Wulfstan 303,7 *gif we willað bricge macian and þa symle botettan.*

[a] wuldorfæder] the *e* altered from *u*.

V.

1. N. E. *aloft.*

DR. MURRAY gives no earlier quotation than circa 1200. But in BOSWORTH-TOLLER we find (under *loft* p. 646) an instance from the 'Hexameron.' ed. NORMAN: *heo ne lið on nanum þinge, ac on lofte heo stynt*; and to this I may add from a MS. of the eleventh century in the library of Trinity College, Cambridge (MS. B. 15. 34, p. 89), which I have collated for my forthcoming edition of all hitherto unprinted etc. O. E. homilies, the following passage: *Hwæt, þa godes wundor þær wearð geswutelod on þære swearte nihte, þa ða he sæt on þam cwearterne, þþ stænene cweartern stod eall on lofte fram þære eorðan, swylce englas hit ahofen up be mannes wæstme.*

2. N. E. *alone.*

The earliest instance quoted by DR. MURRAY is from about 1300. But it occurs not unfrequently in the 'Ormulum.' Cf. ll. 11343–4,

Boc seȝȝþ þatt nohht ne maȝȝ þe mann
bi bræd allane libben.

Cf. l. 11670 etc., etc. In both cases mentioned *allane* is written in the MS. as one word.

3. N. E. *to beg.* O. E. *bedecian.*

With regard to the relation between these two words DR. MURRAY points out that in addition to the phonetic difficulties in the way of their identification there are historical objections, "there being no trace of the word in any form" between ÆLFRED's *bedecian* and the thirteenth century *beggen.* In answer to this ZUPITZA (*Deutsche Litteraturzeitung* 1888, 14th Jan., col. 57) gives a quotation from ÆLFRIC's tractate addressed to WULFGEAT (circa 1005) in which the word occurs; and it will perhaps not be superfluous to call attention to other instances of *bedecian* from about the same period. On page 399 of the same Cambridge MS. in which *on lofte* occurs, we find the passage (it is the parable of the unjust steward, 'Luke' xvi, 3) *7 ic sylf ne mæg mid minum fotum delfan, ne ic ne mæg for sceame ahwær bedician.* The same word

occurs twice on p. 404 of the Cambridge MS. and once on p. 405, where the homilist has the same quotation from 'Proverbs' 20, 4, which ZUPITZA cites from ÆLFRIC.

4. N. E. *knave*. O. E. *cnafa*.

In the 9th vol. of *Englische Studien*, p. 36, KLUGE cites this word from the 'Liber Scintillarum,' adding a note to the effect that this is the only instance of its occurrence in O. E. This is inaccurate. In BOSWORTH-TOLLER, p. 161, *cnafa* is mentioned as occurring in SPELMAN'S 'Psalterium Davidis Latino-Saxonicum vetus' (1640). When last in Cambridge I looked the passage up and found that the statement in BOSWORTH-TOLLER is correct. The MS. (Ff. 1. 23 in the University Library, p. 289, line 7) reads: *geloca on me 7 milsa min, syle mihte cnafan þinū*, glossing the Latin *Respice in me et miserere mei, da potestatem puero tuo* (Psalm 85, 16).

5. N. E. *to lisp*.

Although the O. E. adj. *wlisp* is well known, no instance of the verb *wlispian* has hitherto been recorded. It occurs however in an eleventh century Bodleian MS. (Junius 23, fol. 142 b) in an O. E. homily: *7 seo tunge awlyspaþ, seo þe ær hæfde ful recene spræce* [cf. WULFSTAN, 147, 31].

6. N. E. *to rock*.

To the N. E. *to rock* SKEAT assigns a Scandinavian origin, giving as his earliest English example a reference to the 'Ancren Riwle.' A considerably earlier (twelfth century) instance occurs in KLUGE'S 'Angelsächsisches Lesebuch,' p. 73. *On his cildlicen unfernysse heo hine baðede and beðede and smerede and bær and frefrede and swaðede and roccode*. With regard to the word *unfernysse* the explanation given by KLUGE is scarcely likely to meet with general acceptance. In the glossary, he suggests that it is miswritten for *unsyfernysse* (=unsauberkeit). O. E. homilists do write curious things sometimes, but "*in his babylike dirtiness she batht him, etc.*," is an expression which would hardly have found favor even with a preconquest sermon writer. The passage admits of very simple explanation without having recourse to any emendation at all. *Unfȇrnys* means 'helplessness, impotence, infirmity.' I am not able to give any other instance of this substantive, but the adjective *unfȇre* occurs in the sense of '*infirm*' in the O. E. Chronicle, anno 1055, and in the entry for the year 1016 we find *fȇre* used (MS. Tiberius B. IV) meaning "*sound, whole, well.*" In M. E., *fere* (=strong, sound, whole) and *unfere* (=infirm) are well-known words, cf. STRATMANN and MÄTZNER. Except for the missing prefix *ge* these words are identical with *gefȇre* and *ungefȇre*, which, however, are only met with in the sense of "*accessible, passable*" and "*inaccessible, impassable* [cf. 'Phoenix' l. 4 for the former, and for the latter ÆLFRED'S 'Cura Past.' ed. SWEET 245,23; 'Boethius' ed. FOX p. 62; WRIGHT-WÜLKER 177[17], 470[24], 471[30]; 'Vespasian Psalter,' Ps. 62, 3; 106,40, and also *unoferfȇre* WRIGHT-WÜLKER, 28[25], 422[32]].

The corresponding O. Norse *færr* signifies not only "*safe, passable*," but also "*capable, able, strong*," and the question suggests itself, had the O. E. *fȇre* also the meaning "*able to go, strong, capable, sound*," or can it be that the O. N. *færr* has influenced the meaning of the native *fȇre* in the instances quoted above from the chronicle? It is worthy of note that ORM'S *fere* (=power, sufficiency) is probably an adaptation of the O. N. substantive *færi* [cf. BRATE, *Paul und Braune's Beiträge*, x, 40].

7. N. E. *to twinge*.

SKEAT ('Etym. Dict.') remarks that this word is not found in O. E., adding that, if it did occur, its form would be **þwingan*. But O. E. **þwingan* could only become **thwing* in N. E. Moreover the O. E. form actually does occur, it is *twengan*, cf. KLUGE, "Indicia monasterialia," in TECHMER'S *Internationale Zeitschrift für allg. Sprachwissenschaft*, ii, pp. 124-5, where three instances of the word are to be found: *and twenge hine* (=and pinch it). The development of *twengan* to *twinge* is parallel to that of *sengan* and *swengan* to *singe* and *swinge*, etc.

8. N. E. *wench*.

SKEAT ('Etym. Dict.') mentions an O. E. *wencle* from SOMNER, adding that it is unauthorised. But cf. NORMAN, 'Basil' p. 34 *wenclum*, which justifies us in assuming a nom. sing. *wencel*.

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ÉTUDE LITTÉRAIRE

SUR LES

OUVRAGES DE PIERRE LOTI.

SECONDE PARTIE.

'Pêcheur d'Islande'—'Mon Frère Yves.'

Dans 'Pêcheur d'Islande' ainsi que dans 'Mon Frère Yves' Loti change de style comme il change de climat, de pays, d'êtres. Il ne s'agit plus de "sables arides," de "végétation luxuriante," "d'atmosphère toute frémissante de sève, de vitalité." Dans l'un et dans l'autre de ces ouvrages, nous sommes transportés dans la vieille et légendaire Bretagne, les souvenirs historiques se dressent en foule dans notre cerveau encore fatigué des scènes insensées du 'Mariage de Loti' ou du 'Roman d'un Spahi'; notre nervosité, après avoir été puissamment ébranlée, se repose. On est heureux d'être celtique et non polynésien, de pouvoir sympathiser avec de braves cœurs tels que les Lescures, les Cathelineau, les La Rochejacquelein! Avec quel fougueux enthousiasme l'auteur parle-t-il de l'océan—cette immensité infinie, cet abîme insondable où se perd à jamais la petite science humaine—profondeurs inconnues où malgré toute sa grande intelligence et sa clairvoyante sagesse, l'homme ne pénétrera jamais!

Dans le chant doux et harmonieux de cet adorable poème armoricain, 'Pêcheur d'Islande,' quoi de plus attachant, de plus sympathique que le caractère de Gaud. Son amour pour le colosse breton, Yann, est empreint d'une sauvagerie typique qui va bien avec le sol de la vieille Bretagne. Nous voyons immédiatement la ligne de démarcation qu'établit Loti entre la femme qui a appris à connaître sa force morale—l'âme toute-puissante—et celle qui ne connaît et ne suit que ses instincts naturels. Rarahu se donne,—Gaud souffrira, mais son agonie sera digne et silencieuse. Une fois seulement, nous la voyons faire un appel touchant à Yann, mais celui-ci la repousse, il la trouve trop riche pour lui, son orgueil breton se révolte à l'idée d'épouser cette demoiselle élevée dans un pensionnat de Paris—Quoi . . . . lui? . . . . un marin de sa trempe! . . . . allons donc! D'ailleurs ne les a-t-il pas déjà tous invités à ses noces? —ceux de la "Marie"—un soir qu'ils pêchaient ensemble loin, bien loin . . . là-bas sur l'incomparable mer hyperborée!

"Moi . . . . leur avait-il dit—un de ces jours, oui, je ferai mes noces—et il souriait, ce Yann dédaigneux, roulant ses yeux vifs, mais avec aucune des filles du pays; non, moi, ce sera avec la mer, et je vous invite tous, ici tant que vous êtes, au bal que je donnerai . . . . ."

Tout a côté du stoique Pêcheur d'Islande se dresse comme contraste—coquetterie d'auteur, sans doute—le charmant caractère de Sylvestre Moan, compagnon d'enfance de Gaud, et maintenant le confident de tous ses chagrins; il voudrait bien les voir se caser . . . ces deux êtres qu'il aime tant! mais bah! ce Yann a de si drôles d'idées!

Sans trop savoir pourquoi nous nous étions intéressés à Sylvestre, voilà que Loti l'envoie en Chine et le fait mourir, d'une façon horrible, à bord d'un navire hôpital!

Qui peut lire sans être profondément ému le désespoir de la vieille Yvonne lorsqu'elle apprend brutalement la mort du seul être au monde qui lui restât à aimer, la perte de son petit Sylvestre,—la mer et le pays lui ont tout pris,—aussi a-t-elle hâte de "se terrer chez elle, de peur, les forces lui manquant, de tomber."

Gaud de son côté a éprouvé bien des malheurs. Un beau matin cette fortune, tant méprisée par Yann, s'est éclipsée;—il lui faut maintenant travailler pour gagner le pain de chaque jour. En apprenant la mort de Sylvestre un aimant irrésistible l'attire vers la vieille Yvonne—son cœur broyé par une douleur indicible, éprouve un grand besoin de sympathie. Eh bien! elle en trouvera près de la grand'mère de Sylvestre; près de la pauvre délaissée, Gaud recueillera cette épave humaine qu'une impitoyable fatalité condamne à demeurer seule au milieu d'un monde si froid, si cruel pour les abandonnés!

"Je viendrai, moi, ma bonne grand'mère, demeurer avec vous, j'apporterai mon lit qu'on m'a laissé, je vous garderai, je vous soignerai, vous ne serez pas toute seule . . . "

C'est a ce poste que la trouvera le Pêcheur d'Islande à son retour. Sans le réaliser, peut-être, sans se l'avouer, il aime cette vaillante petite femme—il faudra pourtant qu'ils viennent à s'entendre; un évènement bien insigni-

fiant décidera de leur sort; la mort du vieux matou de la mère Yvonne.

Loti nous raconte cet épisode avec tant de simplicité, avec des petites phrases qui rendent si bien son idée, que nous recommandons ces pages charmantes au lecteur, convaincu qu'il les goûtera ainsi que nous l'avons fait:

Puis vient la scène on ne peut plus originale des fiançailles. L'auteur la définit ainsi:

"Dans les pierres du mur, le grillon leur chantait le bonheur; il tombait juste, cette fois, par hasard. Et le pauvre petit portrait de Sylvestre avait un air de leur sourire, du milieu de sa couronne noire. Et tout paraissait s'être subitement vivifié et rajeuni dans la chaumière morte. Le silence s'était rempli de musiques inouies, même le crépuscule pâle de l'hiver, qui entrait par la lucarne, était devenue comme une belle lueur enchantée."

La description de la tempête qui éclate au moment de la noce, "cette mer furieuse, déchaînée, qui faisait mauvaise mine à la mariée nouvelle!" Jalousie, hélas! terriblement prophétique! Le départ du Pêcheur d'Islande quelques jours après son mariage—le désespoir de Gaud—les angoisses d'une attente toujours déçue—la scène puissamment émouvante du cimetière—toutes ces pages sont autant de chefs-d'œuvre que notre plume, encore novice, ne saurait suffisamment analyser.

Pour clore, la mort de Yann, combat terrible entre le mari de Gaud et "cette épousée du tombeau."

Jusqu'au moment où il s'était abandonné, les bras ouverts pour la recevoir, avec un grand cri profond comme un taureau qui râle, la bouche pleine d'eau; les bras ouverts, étendus et roidis pour jamais. . . ."

Et à ses noces ils y étaient, tous ceux qu'il avait conviés jadis. Tous, excepté Sylvestre, qui, lui, s'en était allé dormir dans les jardins enchantés,—très loin, de l'autre côté de la terre. . . .

'Mon Frère Ives' est le contraire de Yann. C'est un marin—rien de nouveau: ils le sont tous—disciple invétéré du dieu alcool.

Par bonheur pour Yves, un Mentor moderne, jeune officier de marine, s'intéresse à ce jeune enfant de la vieille Armorique. Il s'efforce de le ramener—surtout de le maintenir dans le chemin de la tempérance et du devoir.—Ses chutes sont nombreuses, de plus en plus graves; notre officier lutte envers et contre tout sans jamais se décourager.

Fort heureusement pour son œuvre toute philanthropique, ce bon frère trouve un puissant auxiliaire dans Marie Kéréwenen, la courageuse femme de l'incorrigible Yves, sans oublier Petit Pierre; les bras potelés de l'enfant, jetés autour du cou de son père, l'ont bien souvent retenu au logis alors que bien d'autres arguments avaient été impuissants. Yves se range, devient un père de famille modèle . . . . un enfant prodigue . . . quoi! Nous avons, il faut l'avouer, une grande tendresse pour ce marin tant soit peu récalcitrant—nous le préférons à Yann—il est si bon, si humain dans ses faiblesses! En suivant Yves et son Mentor dans leurs longues promenades, il nous prend une folle envie d'aller admirer ces magnifiques paysages de la Bretagne que Loti nous trace à grands coups de pinceau.

Maintenant, fatigué d'un trop long séjour sur la terre ferme, Loti nous emmène avec lui sur les mers australes. C'est là qu'il mettra en réquisition ses images les plus grandioses, ses tableaux les plus exotiques:

"A un moment donné nous sommes bousculés par une tempête splendide. . . . Il y avait des moments—nous raconte l'auteur—où ça sifflait aigre et strident, comme dans un paroxysme d'exaspération méchante et puis d'autres où cela devenait grave, caverneux, puissant comme des sons immenses de cataclysme. Et on montait toujours d'une lame à l'autre, et, à part la mer qui gardait sa mauvaise blancheur de bave et d'écume—tout devenait plus noir. . ."

Quelle force d'expression et de coloris! . . . . on tremble avec Yves à l'idée de disparaître dans ce noir horrible de la tempête. On est, pour ainsi dire, hypnotisé par la description graphique de la fureur des flots, de la rage insensée des éléments déchaînés. On est fort peu satisfait de soi-même—pour ne pas dire honteux—de se laisser émouvoir par la simple narration de faits imaginaires; on a beau faire, l'émotion n'en est pas moins réelle.

Maintenant, nous voilà hors de la zone des tempêtes; nous arrivons dans la région des calmes. Quelle ravissante peinture nous fait l'auteur du voyage du *Primauguet* dans l'Océan austral:

"L'étendue était remplie des bruits légers de l'eau, l'étendue était toujours bruissante à l'infini, mais d'une manière contenue presque silencieuse; elle rendait un son puissant et insaisissable, comme ferait un orchestre de milliers de cordes que les archets frôleraient à peine et avec grand mystère.

Par instans, les étoiles australes se mettaient à briller d'un éclat surprenant; les grandes nébuleuses étincelaient comme une poussière de nacre, toutes les teintes de la nuit semblaient s'éclairer, par transparence, de lumières étranges; on se serait cru à ces moments de féeries où tout s'illumine pour quelque immense apothéose," etc.

Les dernières pages nous ramènent au temps des fabliaux. C'est une visite que fait Petit Pierre à sa grand'mère, la vieille Marianne, dernier échantillon de race celtique. Loti change encore de style, on a de la peine à reconnaître dans le lyrisme doux et un peu monotone de ce chant armoricain l'auteur du 'Mariage de Loti' ou du 'Roman d'un Spahi.'

En terminant cette trop incomplète étude, une tristesse immense, inattendue, s'empare de nous, tristesse qui s'exhale du scepticisme indéfinissable de Loti, scepticisme dont s'imprègnent volontiers les écrivains modernes par conviction ou par cynisme, peu importe, —le siècle étant à l'incrédulité! La littérature actuelle—soit réaliste, soit matérialiste—nous fait l'effet d'une machine pneumatique se plaisant à ôter de nos cœurs tous sentiments bons et honnêtes; heureux ceux qui pourront échapper au dessèchement presque inévitable.

Comme adieu au lecteur nous lui laisserons cette jolie idée de Loti, car avec lui nous pensons que: "Les histoires de la vie devraient pouvoir s'arrêter comme celles des livres."

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NOT . . . NOR or NOT . . . OR? or BOTH?

PROF. MCELROY raises some interesting questions in the February number of MOD. LANG. NOTES. In most of the cases under discussion, I think that good usage offers us two forms, as follows:

not . . . or—or, more emphatically, *not . . . nor* (*nor=and not*);

no . . . or—or, more emphatically, *no . . . nor* (*nor=and no*);

never . . . or—or, more emphatically *never . . . nor* (*nor=and never*);

neither . . . . nor in all cases.

I think most persons will agree that the Pennsylvania Railroad is justified in using any one of the following forms to express the idea indicated:—

1. Do not walk on the Railroad and do not trespass on it.

2. Do not walk / and / do not trespass } on the Railroad.

3. Do { not walk / nor trespass } on the Railroad.

4. Do not { walk / or / trespass } on the Railroad.

It seems to me unfortunate to speak of *not . . . nor* as a "double negative," though of course that name can be defended. PROF. MCELROY'S suggestion that the best English has perhaps cast out *not . . . nor* in favor of *not . . . or*, certainly cannot apply to such a case as the following:—

"Wealth does *not* always give power, *nor* do undeniable talents in all cases secure for the possessor even a moderate degree of worldly success."

May the English language always retain its freedom in this matter; the artists in language need it.

If I may speak of a related matter, what one of us never says "I haven't but one," when he means "I have but one."—*Not hardly*, *not scarcely*, *not but*, etc., are great sinners.—In a careless moment the editor of the *Christian Union* recently gave his readers the following information (Nov. 8, 1888, p. 499):—

. . . . "There may be two sides to the question on which your party paper has seen but one, has not been willing that you should see but one."

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COMPLETENESS IN LITERARY ART ILLUSTRATED FROM SHAKESPEARE AND MILTON.

Completeness in a work of art is the expressed fulness that belongs to it. It is a fulness which, because it is expressed, is so concentring as to shut out all that is even suggestively irrelevant. It is a virtue and not a grace; all the graces without it are inadequate to produce a work of fine art.

EMERSON in writing of 'SHAKESPEARE the Poet,' says "An omnipresent humanity coordinates all his faculties." Then, it is true that completeness requires the co-ordination of faculties. EMERSON further says of any other compared with SHAKESPEARE, "He crams this part and starves that other part, consulting not the fitness of the thing, but his fitness and strength." But with SHAKESPEARE "all is duly given. . . . the great he tells greatly; the small subordinately. He is wise without emphasis or assertion; he is strong, as nature is strong, who lifts the land into mountain slopes without effort and by the same rule as she floats a bubble in the air, and likes as well to do the one as the other."

My purpose is to measure MILTON by SHAKESPEARE, in a single instance, as to the virtue of completeness. Each describes a battle in the air.

In "Julius Cæsar" Calpurnia, in trying to dissuade Cæsar from going to the Capitol, recounts some most horrid sights seen by the watch. One of these is,

> "Fierce fiery warriors fought upon the clouds,
> In ranks and squadrons and right form of war,
> Which drizzled blood upon the Capitol;
> The noise of battle hurtled in the air,
> Horses did neigh, and dying men did groan."

Strike out the line, "Which drizzled blood upon the Capitol," and count how much is lost; just so much has MILTON failed to put in. A fight of fierce fiery warriors, with groans of dying men, surely calls for mention of blood, —how meaningful in this case is "drizzled!"

Raphael relates the conflict between the powers of good and evil on the plains of Heaven. In telling the hand-to-hand combat of Michael with Satan, how Michael's "grinding sword with discontinuous wound passed through him," he says:

> ——"but the ethereal substance closed,
> Not long divisible, and from the gash
> A stream of nectarous humour issuing flowed
> Sanguine, such as celestial spirits may bleed."

This is the only blood mentioned, and here there is just enough to stain Satan's armor. Let this suffice to show that MILTON'S celestial creatures could bleed, and sanguinely too.

Then, all the plain was

> "Covered with thick embattled squadrons bright,"

of these veined creatures:

> "On they move
> Indissolubly firm; nor obvious hill,
> Nor straitening vale, nor wood, nor stream, divides
> Their perfect ranks."

The two hosts

> "front to front
> Presented stood in terrible array
> Of hideous length."

Anon,

> "Arms on armour clashing brayed
> Horrible discord, ——————
> So under fiery cope together rushed
> Both battles main, with ruinous assault
> And inextinguishable rage. All Heaven
> Resounded, and had earth been then, all earth
> Had to her centre shook."

Why not deluged in blood too, for Michael's sword "felled squadrons at once?"

Who does not expect to see, and almost to smell, real red blood in a situation so human as,

> "All the ground
> With shivered armour strown, and on a heap
> Chariot and charioteer lay overturned,
> And fiery foaming steeds!"

The Satanic hosts, not dismayed, determine to come again—this time with powder and cannon.

> "From those deepthroated engines belched,
> ——————disgorging foul
> Their devilish glut, chained thunderbolts and hail
> Of iron globes."

The victor hosts fell by thousands, angel on archangel rolled.—No blood!

Recovering from their discomfiture, Messiah's mighty angels plucked the seated hills, and whelmed the cursed engines, and flung main promontories on their heads,

> "Which wrought them pain
> Implacable, and many a dolorous groan,"

—but no rivers of blood, no, not enough to stain their armor!

The marshalling the hosts for battle is not to be considered, inasmuch as SHAKESPEARE begins his description beyond that point.

What SHAKESPEARE does, is done, it seems, incidentally—the more art for that; but what MILTON does, is done prepense.

SHAKESPEARE'S warriors fight "upon the clouds;" and because blood must come in such a strife, see how "drizzling" blood fits with the idea in "clouds" (and their height) as their standing ground.

MILTON'S combatants meet on the fields of Heaven where are hills and dales, and streams and woods—"Earth hath this variety from Heaven;" but there is no blood to flood the vales, and rush, mad, to the seas.

In SHAKESPEARE the blood drizzled *upon the Capitol.* How significant!

MILTON describes a battle that was as portentous to Man as that other was to Cæsar; and having conjectured earth to "be but the shadow of Heaven and things therein each to other like," there was no artistic difficulty in connecting blood (of angels!) with the earth to great effect; for recall how he helped the description of the shock and noise of the first onset by saying,

> "And had earth been then, all earth
> Had to her centre shook."

So MILTON, with a grander theme and the materials in his hands, lacking completeness, falls fathoms below SHAKESPEARE as an artist.

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MOLBECH'S REFERENCES TO CODEX REGIUS 1586. (1488).

Among the many references to Codex Regius 1586 occuring in MOLBECH'S 'Glossarium,' those cited below show slight variations from the MS. The Codex, which is described in C. J. BRANDT'S 'Gammeldansk Læsebog' p. 228, is lodged in the Royal Library at Copenhagen, and is of special value as showing the state of the Danish language immediately before the Reformation. MOLBECH'S reference is, in each case, given first and is followed by the correct reading. None of the references occur in 'Kalkar's Ordbog.' As will be seen, many of the variations occur not in the words cited but in other portions of the quotations.

ADVAGT. "Ther iek meth al idh oc atwackth studerede i Tullio." "Ther iek om daggen met all idh oc atwackth studerethe i tullio."

ATTRAAELIG. fol. 158, b. fol. 106, b. An impossibility, as the Codex consists of only 155 fols.

FORVIDELSE. "Mik til forwydelsæ,"
"Mik till forwydelsæ." fol. 106, b.

NEDERMERE. "Nedhermere,"
"Nedhermeræ."

SENGEDEIE. "Een dag kom till sanctam Katarinam een mæktugh prelathes sænghedeye."
"Een dagh kom till sanctam katarinam . . . een megtugh prelathes sænghedeyæ."

SIGELSE. "Eendeles af thromæntz sighelsæ."
"Eendeles aff thromæntz sighelsæ."

VANFREID. "Swa wæll meth wanfreyd."
"Swa wæll met wanfredh." fol. 106, b.

VEDERTØRFT. "Redher wore gæsther madh oc theres wedhertøfft."
"Redher ware gæsther madh oc theris wedhertørffth."

VÆRDSKYLDELIG. "Wærdskyllelighe gerninghæ,"
"Wærdskyllelighe gærninghæ."

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Englische Metrik von DR. J. SCHIPPER. Zweiter Theil: Neuenglische Metrik. Bonn: Emil Strauss. 1888–89. 8vo, pp. xvi, 1064.

Counting the first part of this work, published seven years ago, but leaving out the admirable index at the end of the present volume, we have fifteen hundred pages devoted to the scientific and historical study of English Metres. For our modern poetry alone we have nearly a thousand pages, and half of this space is given to a remarkably thorough study of the stanza.

It is no detraction to say of SCHIPPER'S

work that its merit is statistical; it is lucid, thorough and as nearly exhaustive as such a treatise can be; while the collection and arrangement of material, and the control of related literature, deserve abundant praise. Perhaps the best part of all is where he treats blank verse, which from SURREY to BROWNING is mapped out with perspective and proportion; though it is surely in order to protest against the underrating of a master like KEATS, and the overrating of a verse-maker like MRS. HEMANS, who, in the index, takes up half as much space as SHAKSPERE. Fifty pages are devoted to the sonnet, mostly an excellent summary, but unfortunately ending in a list—one is tempted to say death-roll—of sonneteers, where MATTHEW ARNOLD, though it is SCHIPPER'S only mention of him as a poet, lies buried with such bards as our own B. P. SHILLABER or—presumably not our own—"B. S. HAWKER." Of what possible profit is it for anybody to know that B. S. HAWKER wrote a sonnet in the manner of WORDSWORTH? Even if we add N. PINNEY and H. PETERS (p. 881), Americans both, we have not helped the matter: such a list is valuable only as it is important or complete, and this is neither. Different is the case where a LOVIBOND (p. 788), or a YALDEN, has written in a metre or in a stanzaic form which no one else had chosen; this is excuse enough that the ponderous and marble jaws of "British Poets" or random "Selections" should cast him up again. But we cannot so lightly pardon omissions. MATTHEW ARNOLD was one of our foremost poets; a writer in the *Athenæum* four years ago was fain to call him the greatest English poet then alive. A most attractive study could be made of the relation borne by ARNOLD'S metres to the thought or feeling they express. SCHIPPER, though he mentions BULWER'S classical imitations—we who have read them under Plancus feel a sneaking fondness for them still—does not say a word about the free, rimeless stanzas which ARNOLD introduced and used with such effect. In "The Strayed Reveller" the Englishman makes an unconscious comment on LESSING'S remark (in 'Briefe die neuste Literatur betreffend') that such rimeless verse would be excellent for dramatic purposes.* Again, in "Rugby Chapel," "Heine's Grave," "Haworth Churchyard," we see very plainly the form of the 'Harzreise' or the 'Grenzen der Menschheit,' although worn with a difference. These metres ought to interest a countryman of GOETHE.—Or, leaving the free rhythm, what verse is better balanced between thought and form than "The New Sirens"? What stanza better holds the perilous track between the artistic and the intricate than that of "Thyrsis" or "The Scholar-Gipsy"?

*Cf. VIEHOFF in HERRIG'S *Archiv*, I. p. 127.

In contrast to the neglect of ARNOLD is the attention to ROBERT BROWNING. Seeing that a resolute band of native admirers are bidding SHAKSPERE himself make room for one who has already risen above the reach of any but the boldest adjectives, we need not wonder to find foreigners neglecting a poet who never attained, and is not likely to attain, the honor of gregarious study. ARNOLD'S fault lies chiefly in his obstinate silence when he has nothing to say; with nobler art, BROWNING seizes such occasions to throw metaphysical dust in our eyes and talk Italian. "Einen Chinesen sah ich in Rom," wrote GOETHE a century ago; and the lines are said to refer to JEAN PAUL. But was GOETHE perhaps dreaming of things to come? . . . However, let us go back to our book.

Errors are rare. On p. 56, and again p. 353, SCHIPPER assumes "epic pause" in THOMSON'S line:

> "Delicious breathes the penetrative sun,"

that is, makes *breathes* dissyllabic, an evident mistake. In MARSTON'S verses:

> "Once every night Ile dew thy funeral hearse
> With my religious tears,"

hearse and *tears* do not rime, as SCHIPPER seems to think they do. *Vouchsafe* (p. 170) is not a trochaic foot. "Chapmann" (five times), "Newmann," are unpleasant slips;—and so one might swell the list. More serious is the author's tendency to make his scansion too wooden and his criticism too mechanical. Because of the 'run-on' verse he calls WYATT'S rhythm "hart und misstönend" in:

> "My lute, awake, perform the last
> Labour that thou and I shall waste."

For similar reasons the sestet in the sonnet of THEODORE WATTS "erregt leisen Anstoss:"

....“ then, returning free,
Its ebbing surges in the sestet *roll*
Back to the deeps of Life's tumultuous sea.”

To substitute a trochaic measure for iambic, particularly at the opening of a line, is the commonest occurrence in our heroic or blank verse; but SCHIPPER condemns—

“ *Making* it dance with wanton majesty.”

BEN JONSON said that DONNE “for not keeping of accent deserved hanging”: but it was hardly for such verses as this of MARLOWE'S. SCHIPPER finds (p. 359) a “ Verstoss des rhythmischen Accents” in WORDSWORTH'S line:

“O Derwent, winding among grassy holms,”

but he will probably have his discovery to himself. Never did poet manage his cæsura better than SWINBURNE does; yet his “ incorrecte Cäsuren” (p. 383) vex our rigid critic. To those who prefer a pony-chaise and a turnpike to the dash of a cross-country hunter, LONGFELLOW'S “Evangeline” is better than CLOUGH'S “Bothie”; but to say (444) that the latter is “formell das mangelhaftigste unter den in Hexametern geschriebenen Gedichten,” is to confess that the eye, not the ear, has been at work. There is no better commentary on the inadequate nature of scansion by feet than to find so able a scholar gravely condemning the verse just quoted from WORDSWORTH. Critics like ELLIS and SYMONDS have often beckoned to a freer scansion and a larger system, but SCHIPPER does not follow. His method reminds us of MAYOR'S (cf. MOD. LANG. NOTES, 1887, col. 321), in the ‘Chapters on English Verse;’ SCHIPPER reasons that while “ L'Allegro” and “ Il Penseroso” have many trochaic lines, the majority are iambic; and hence we must assume the poem to be written in iambic verse. This is political scansion. Majority rules, and of course a Pennsylvania democrat is a republican.

Is there not a better method in store for us?—If

“ O Derwent, winding among grassy holms ”

breaks the laws of verse, away with the laws,—for what ear is not satisfied? Rhythm means motion; but we begin our prosody by knocking a verse on the head, and content ourselves with the *post mortem*. Who will give the formula not merely for fixed relations, but for the relation of moving points? If to the relentless accuracy and the power of wide combination shown by men like SCHIPPER, we could add the tact and sympathy and eager sense for melody of every kind, which died with SIDNEY LANIER, we should have a system of versification which would aspire to untie the hidden chains of harmony,—which would tell us what makes the “ fluidity” of SPENSER'S rhythm, or the cadence of the best lines in “ Comus.” To answer questions like these is, or ought to be, the highest and dearest task for the student of English verse.—So much for method, spirit, goal. For materials, and for actual work, such books as this before us will always be needed, and by their thoroughness and clearness will, like this, command our praise.

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MATTHEW ARNOLD AS A CRITIC.

Essays in Criticism. Second Series. By MATTHEW ARNOLD. London and New York: Macmillan & Co. 1888. 12mo, pp. 331.

If literary criticism has taken its place as a recognized branch of literary art—the humblest of all, perhaps, because the least creative, but probably equal to any as an educative force —the fact is, I think, mainly due to the labors of LESSING and of SAINTE-BEUVE. In England, MATTHEW ARNOLD holds a similar position, although doubtless a less commanding one. He is the first of English critics who seldom or never takes his eye off the object, and whose hand relentlessly sets down what the eye unswervingly observes. He was the first, moreover, to make a systematic attempt to appeal from what he felt were merely personal or insular literary verdicts, to “the great Amphictyonic Court of European opinion.” He kept himself “ at the centre,” as he phrases it; he knew what the brightest and wisest people in Germany, France, Italy, were thinking and saying, and by constantly quoting them he set going “a current of true and fresh ideas.” In this way he contributed largely to the task

of making English judgments, whether literary or moral, less rigid and illiberal. Nowhere is MATTHEW ARNOLD so much himself as when trying some accredited British prepossession before the bar of European opinion.

It is most interesting to note the contrast between MR. ARNOLD'S strenuous objectivity and the easy-going subjectivity of MR. LOWELL—the only contemporary English-speaking critic who has any claim to an equally high rank. With the unspoiled instincts of a favorite of Nature, MR. LOWELL quickly finds his way to the best company of every age, and refuses to be button-held by the bores of any age except his own. MR. ARNOLD takes the matter much more seriously and painfully. Mindful of the shortness of life, he prays his gods to grant that the things we learn may be the things that are best worth knowing. Bent not merely upon pleasing his taste but upon forming true judgments, he distrusts his own and all other merely subjective impressions as much as he distrusts merely provincial or national estimates. To him poetry is a religion: "the best poetry will be found to have a power of forming, sustaining, and delighting us as nothing else can." Evidently, therefore, it is of immense importance to get at the best in poetry and to know it well.

In one of the essays of the volume before us —the essay on WORDSWORTH—MR. ARNOLD tells us why poetry has this unique power of forming, sustaining, and delighting. "Now poetry is nothing less than the most perfect speech of man, that in which he comes nearest to being able to utter the truth," noble words which cast a strong light upon the meaning of that well-worn and ill-used phrase, "criticism of life." The first essay in this volume, the deservedly famous introduction to WARD'S Anthology, contains what the critic had to say about the tests by which this perfect speech of man may be distinguished from the imperfect. The value of these tests depends, of course, upon the taste of the person who applies them. This, however, is the case with all rhetorical tests and precepts; nay, even in science, the success of a complicated experiment depends largely upon the skill of the manipulator. Scientific tests of poetry are, of course, not to be discovered, but MR. ARNOLD'S single-line test is the nearest approach to a scientific test that can be suggested. It possesses the sure educational value of being simple, applicable by anyone, and highly instructive. It would be impossible to apply it attentively and patiently without profit. Yet I cannot but think that MR. ARNOLD, in his own practice, gave somewhat too much prominence to the single-line test, a test that would admit MARLOWE, DONNE, and even GRAY, to the inner circle of great poets, and that would exclude SPENSER and SHELLEY. MR. ARNOLD insists, indeed, upon a large body of first-rate work as well as upon noble single lines; accordingly, he is far from admitting MARLOWE, DONNE, and GRAY to the inner circle. But it is, I think, the single-line test more than anything else that emboldens him to place WORDSWORTH next in rank and worth after SHAKESPEARE and MILTON, and far above SPENSER and SHELLEY. Thus also I partly explain the fact that he deems BYRON a distinctly greater and more wholesome poet than SHELLEY. On the whole, this introductory essay remains the best existing guide to the study of English poetry, its very limitations and omissions being calculated to give it a higher pedagogical value than a more discursive study could possibly have.

The comparison between this volume and the first series of 'Essays in Criticism,' which appeared a quarter of a century ago, is very inviting, but I can only touch upon it here. The earlier volume was undoubtedly the more memorable. It sounded in its day an entirely new note in English criticism, and it has gone into the education of the whole younger generation of literary men. Surely there never appeared a fresher, more stimulating, more audacious book of criticism! Such an effect could hardly be produced more than once by any writer. The present volume continues the work begun in the first; new ground is staked out, but few new principles are laid down, and there is little that strikes us with the freshness of a discovery. Whenever, as is frequently the case, the critic has occasion to repeat himself, he frankly does so, and the effect is as if he had quoted a classic. Only the superficial reader can be affected by this

with a sense of paucity of resources. If the unthinking naturally associate a *copia verborum* with affluence of ideas, everyone who has had any practice in composition knows that it is only an opulent mind that can afford to disclose the real limits of its resources by strict compliance with the rule of LOCKE—which is, in substance, to fit each thought with its perfect phrase and to repeat that phrase at each recurrence of the thought. Monotonous as MR. ARNOLD'S repetitions may be to some, most readers, I fancy, feel rather the simplicity and sure touch of a thinker who never fumbles, never spreads a rainbow on a mist of words, and who, having once expressed an idea well, never seeks variety at the expense of precision.

In the exquisite preface to the first series of 'Essays in Criticism' MR. ARNOLD had defended his vivacity as "the last sparkle of flame before we are all in the dark, the last glimpse of color before we all go into drab—the drab of the earnest, prosaic, austerely literal future." The reader who retains the fresh impression of the earlier essays may be pardoned for feeling that, between the composition of the essays on HEINE and JOUBERT and of those on TOLSTOI and AMIEL, the critic had indeed gone into drab a little. There is less wit, less audacity, less of that penetrative charm which still draws some readers again and again to the first series of essays. Possibly the secret of that charm is youth, yet no reader of these last essays could think of their strong, lucid author as old. For, after all reservations have been made (my own I must omit here), the studies of BYRON and WORDSWORTH will stand equal in sanity and precision to anything that ARNOLD ever wrote. In the weighty address on MILTON, the critic expresses the opinion that justice is not done by modern criticism to "the architectonics of Paradise Lost." How well we could have spared some of the later political essays, and even those on "Civilisation in America," for the sake of a discussion and development by him of this proposition! The chief defect of the essays on GRAY and KEATS is that they are much too brief, too much like mere reviews. It need not be remarked, however, that they both contain much sound criticism. The essay on GRAY suffers particularly by comparison with MR. LOWELL'S completer, more original and more genial study of the same subject. The first half of the essay on TOLSTOI contains a masterly analysis and critique of 'Anna Karénina,' which the essayist compares with FLAUBERT'S 'Madame Bovary' much to the disadvantage of this powerful novel and of the novels of the school of which FLAUBERT was the precursor. The latter part of the essay is devoted to sympathetic exposition and criticism of TOLSTOI'S religious writings, which are found much less satisfactory than his imaginative and artistic writings. Such a judgment is inevitable, as inevitable as the world's similar judgment in the case of MATTHEW ARNOLD himself.

Touching AMIEL'S Journal, MR. ARNOLD emphatically dissents from the eulogy of the translator, MRS. WARD, and from that of the foremost French critics. As a dreamer, AMIEL is inferior to SÉNANCOUR; as a philosophic speculator, he is profitable neither to himself nor to others. His side of real strength and originality has almost escaped the attention of the critics, as it seems to have escaped the vigilant self-scrutiny of AMIEL himself. His talent was for literary criticism. "And not AMIEL'S literary criticism only, but his criticism of society, politics, national character, religion, is in general well-informed, just, and penetrating in an eminent degree."

The one incomplete, irreparable thing in MATTHEW ARNOLD'S criticism is his treatment of SHELLEY. It cannot be said that MR. ARNOLD'S attempts to popularise WORDSWORTH and BYRON have done much to alter the public attitude toward these poets, whose positions were already so well defined. To the holy, WORDSWORTH is holy still; to the filthy, BYRON is filthy still. BYRON'S profound political idealism and WORDSWORTH'S "natural magic"—both still so perennially attractive to the student—are alike dead to the mass of readers. BYRON and WORDSWORTH have had their vogue. Vogue SHELLEY never had, but in proportion to the fewness of his readers has been the ardor of his votaries. There are welcome indications that more and more readers are turning to SHELLEY, and he certainly has far more readers now than during his life-time. His position in literature is by no means

determined, like the positions of WORDSWORTH and BYRON; in fact, about no modern poet is criticism so much at sea. Critics as different as GEORGE SAINTSBURY and SIDNEY LANIER "bid renownéd SPENSER lie a shade more nigh to learnéd CHAUCER" in order to make a place for SHELLEY by the side of SHAKESPEARE. We knew that MR. ARNOLD disagreed with MR. SWINBURNE touching SHELLEY as much as touching VICTOR HUGO, and if there was one thing needful in criticism that thing was a patient, searching, lucid study of SHELLEY such as MATTHEW ARNOLD alone could have given us. So when, some three months before his death, the *Nineteenth Century* announced the long-desired essay, the disappointment was great when it turned out to be merely a review of DOWDEN'S biography of the poet. The essay is fascinating, but it closes where, could but so much be written, it should have begun. By way of criticism the essayist merely quotes himself, warns us against the votaries of SHELLEY, and repeats the last line of the third act of 'Prometheus Unbound'—precisely as one would expect the most hardened Philistine to do. All real criticism is postponed with the words: "Of his poetry I have not space now to speak." Space! the editorial ear was not deaf to MR. ARNOLD; *space* was not what was lacking.

However much we may differ with MATTHEW ARNOLD on special points, surely all must agree that the academic value of such a book as this is inestimable. In an age when the prevailing tendencies in English prose-writing are represented by such questionable stylists as MR. JOHN MORLEY, MR. SAINTSBURY, MR. SWINBURNE and MR. RUSKIN, how tonic and how clarifying are MATTHEW ARNOLD'S lucidity and precision. Sanity and liberality of intellect, lucidity and precision of style, are distinctive of MATTHEW ARNOLD, and in the application of these qualities to literary criticism, where they are so arduous and so precious, he is unequalled. The flaming eulogy of SWINBURNE, the eloquence of RUSKIN, the impartiality of SAINTSBURY, the frequent originality of JOHN MORLEY, are admirable qualities, marred, unhappily, in the case of each of these writers, by marked defects of style or of temper. Moreover these excellences are found in equal strength in other writers of English, living or dead. But among English critics, from BEN JONSON to DE QUINCEY, we look in vain for that exquisite balance of qualities, natural and cultivated, which appears at last in ARNOLD. His great defect, at least in these later essays, is want of that spontaneity which is born of impassioned feeling. He always possesses his subject, but is never possessed by it. One might almost apply to him his own remark upon GRAY: "He never spoke out." The impatient reader is sometimes tempted to murmur:

> "Come, come, my lord, untie your folded thoughts,
> And let them dangle loose as a bride's hair."

Instead of doing so he meets us with what MR. SWINBURNE has called "his smiling academic irony" and repeats one of his concise and wholesome formulas. MR. SIMCOX laments ARNOLD'S "patient didacticism," for of repeating some text from BISHOP BUTLER or M. RENAN, from ISAIAH or WORDSWORTH, from MARCUS AURELIUS or SAINTE-BEUVE, he never wearies. But the reader wearies;—on his part, too, this gingerly way of approaching a subject by means of texts requires patience.

Such patience meets its sure reward. The text may seem to recur with treadmill regularity, but the thought does not move in a circle. If the master is repetitive he is at the same time progressive; analysis of any essay shows a well-connected and carefully guarded advance. If he be somewhat over-solicitous to clinch the nails, it is because they are golden nails, and the extent to which they are borrowed by other builders of "towers of words" proves their genuine worth. Despite his distrust of the letter, no writer has had greater respect, "short of idolatry," for what has been written. "To get at the best that has been said and thought in the world, and to cleave to that" was his aim; and having found or minted the express image of an idea, he was slow to exchange it for baser coin. The result is that his books are full of the concisest and most perfect statements of moral and literary doctrine that have been formulated by the human mind. That so many of these unsurpassable formulas are his own is the best proof of his originality, as it will perhaps prove his best title to perdurable fame. However this

may be, it is certain that no literary critic of his time managed to fill his books so full of what is memorable. A considerable part of certain of his essays might profitably be committed to memory as it stands, and what prose of our time has a better claim to rank as classic? If to be "patiently didactic" leads to this, it must be admitted that patience has had its perfect work. If ARNOLD lacks passion he is preserved from many excesses; passion is a dangerous quality in a critic or in a teacher. Had he been gifted with the copiousness of RUSKIN, with the spontaneity of CARDINAL NEWMAN, his academic value, at least, would inevitably have been impaired. With all their genius, neither of these great writers has stamped so many truths, new and old, upon the minds of men; and as neither is so quotable, neither can be so permanently influential. Wanting in the precious literary gifts of passion, spontaneity, copiousness, MATTHEW ARNOLD had, on the other hand, the indispensable gifts and accomplishments of the critic and the teacher of men, and these are the "patient didacticism" of the scholar, the saving grace of humor ("smiling academic irony"), sanity and freedom of mind, lucidity and precision of expression.

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THE SONNET.

Morfologia del Sonetto nei secoli xiii e xiv. L. BIADENE. [*Studj di Filologia Romanza*, Fasc. 10.]

One of the most interesting features in the scientific movement of the present time is the appearance of Italy as an important factor. Her political unification has resulted in a concentration of talent and in a renewal of mental energy. While the effects of this activity are seen in many branches of learning, they are particularly marked in the domain of philological and linguistic research, as might be expected both from the temperament and the history of the Italian people. The importance of the reviews in this field now published on Italian soil and in the Italian language is only exceeded by that of the German periodicals. Consequently the knowledge of Italian is becoming indispensable to the scholar, and this is only the more evident when the statement is applied to Romance studies. Of names of the first rank in this department Italy has already ASCOLI, D'ANCONA, MONACI, MUSSAFIA, RAJNA,—leaving aside CARDUCCI as not falling into the purely scientific list,—and many younger men, who bid fair to be worthy successors of these pioneers. Among journals she offers the doughty *Propugnatore*, now entering on a maturity of prosperity; the *Archivio Glottologico*, which renders valuable services to dialect study; the *Giornale Storico della Letteratura Italiana* for literary history only, and the *Studj di Filologia Romanza*, whose parts, appearing as monographs, embrace both philology and literature. This growth of productiveness has been accompanied by a notable improvement in method and style, the lack of which had been a serious obstacle to the general usefulness of Italian publications; for while clearness of exposition may not enhance the intrinsic value of a study, it renders its contents vastly more accessible. Happily the author of the present monograph has appreciated this fact.

The Sonnet has recently been the object of considerable attention on the part of historians of literature. The origin, development and ramifications of this most popular form of courtly verse have been variously commented in the many languages in which it flourishes. The general opinion of the critics has been that the sonnet had its source in the stanza of a Canzone; that, as BARTSCH says ('Grundriss der prov. Lit.'), it resembled the *cobla esparsa* of Provençal poetry. A suggestion of a different structure I first find in the remarks of NIGRA on the strambotto (*Romania* v, p. 432), where, in discussing the primitive type of the latter, he adds that the first part of the sonnet is composed, on the same model, of two tetrastichs with rimes frequently alternating. D'ANCONA, in his 'Poesia popolare italiana,' a compilation which illustrates all the (rapidly disappearing) faults of Italian productions, without index or table of contents or even heads to chapters, goes further and affirms the sonnet to be the joining (*accozzamento*) of two tetrastichs, on the pattern of the Sicilian octave, and of a hexastich, without the final couplet rimes. The first methodical research,

however, in quest of the primitive form of the sonnet was undertaken by HEINRICH WELTI in his 'Geschichte des Sonettes in der deutschen Dichtung.' His conclusions are in the main the same as those arrived at by BIADENE and can therefore now be accepted as final.

The plan of BIADENE'S work is fourfold. The subdivisions are numerous and even minute. The first point of investigation concerns the formation of the poem. For this, and in general throughout his work, the author takes as guides two distinct sources of information: principally, the earliest MSS. and the earliest poems in those MSS.; subordinately, the oldest treatises on prosody and the references to structural Italian poetry in the works of the fourteenth century. When the conclusions drawn from the MSS. are confirmed by the rules of the prosodists the point in question is considered as settled. On the other hand, when the two authorities disagree, the results given by the MSS. are regarded as, at least, the more probable. From the examination, then, of the MSS., it appears that in the earliest poems the sonnet consists of fourteen verses of eleven syllables each, and is divided into two chief parts, the first of eight verses, the second of six. In the first part, a logical pause is noted after each couplet, and a somewhat stronger one after each tetrastich. In the second, the pause comes after the third verse, though in the oldest sonnets this pause is slight, and therefore this second part appears in them as three couplets instead of two tercets. To this internal evidence the manuscript writing corresponds: the first eight verses are placed in lines two by two and the tercets are similarly arranged, the third verse beginning on the first line with the other two and ending on a second line, the rest of which remains blank. To this conception of the original structure of the sonnet correspond the oldest treatises on versification. And, from chronological indications also, BIADENE concludes that of the two dispositions of rimes, in the poems found in the MSS., the order: *AB, AB*; *AB, AB*, for the first part of the sonnet, is older than the order: *AB, BA*; *AB, BA*, and, for the second part, that the order *CDC. DCD* is earlier than the order *CDE*: *CDE*. Or, when united, the rimes of the primitive sonnet are placed: *AB, AB*; *AB, AB. CDC*: *DCD*. The prototype of this form BIADENE looks for in popular poetry. He finds, in common with D'ANCONA and WELTI, that the first part of eight verses is like—in verse, pauses and order of rimes—the Sicilian octave strambotto.*

For the second part, while the order of rimes and the number of verses are the same as those of a strambotto of six lines, the pause is after the third verse instead of after each couplet. Yet this very order of rimes does not favor the notion of two independent tercets. Hence the author, after a review of other possible explanations, solves the difficulty by assuming that after the analogy of the principal pause which cuts in two the first part, the requirements of musical harmony separated the six-lined strophe into halves. The result then of BIADENE'S study is: "The sonnet arises from the fusion (not from the simple union) of a strambotto of eight verses with a strambotto of six, and this fusion is obtained by the division of the hexastich into two tercets," under the influence of song. It is the "spontaneous product of the musical power of the Italian people."

Though thus proven to be of popular origin, the sonnet is, in form, complex and artistic. It was, consequently, early employed by the literary poets, who, in spite of their court training, preserved in the freedom and freshness of thought of their poems the traces of the source. Its occurrence in *contrasti*, its samples of folk rhetoric, such as parallelisms, repetitions, questions and answers, indicate its parentage. Furthermore, the name *sonetto*, the term *piedi* given in the fourteenth century both to the single verses and to each couplet of the first part, the expression *mute* applied still earlier to the tercets (because in them the melody of the first part *changed*), and the tradition of the Italian origin of the sonnet, which would have otherwise no reason for existing,—all point to an indigenous creation.

It has however been generally assumed that the sonnet did not have its rise on the mainland but rather in the island of Sicily. Turning his attention to this opinion, and applying

*This favorite form of Italian folk-poetry is a single strophe composed of four, six, eight, ten (and occasionally more) verses of eleven syllables with alternating rimes or assonances.

to it the test of the MSS., BIADENE finds that but few of the sonnets of the so-called Sicilian school are written by natives of Sicily, and of these few (twenty-seven in number) all but two belong to one poet, JACOPO DA LENTINI, who perhaps studied law at Bologna and who possibly settled finally near Pisa, since he addresses a sonnet to a Pisan poet, JACOPO MOSTACCI. The great mass of sonnets are composed by poets of central Italy and mainly by those of Tuscany. That the Sicilian strambotto must have been known in central Italy as early as the thirteenth century seems evident from the fact that the *ottava rima*, which is an artistic modification of the strambotto (*AB AB AB CC*), and which therefore supposes the pre-existence of the latter, was probably in use in Tuscany, its home, from the last part of the thirteenth century, and is, in fact, the established form of narrative poetry in the first half of the fourteenth. Therefore all indications go to show a Tuscan development of the sonnet from the transplanted Sicilian strambotto.

Up to this point I have reviewed in detail the monograph of BIADENE, inasmuch as this first division of his work (pp. 4-25) contains the subjects of the most general interest. From the discussion of the formation of the sonnet the author proceeds to his second leading topic: the evolution of the form of the sonnet (pp. 26-94). This evolution took place in two ways: in the order and number of the rimes, and in the structure of the poem itself. The *simple* sonnet is defined by BIADENE to be that of fourteen hendecasyllabic verses which admit of none but final rimes, and in which the rimes of the second part differ from those of the first. Variations of this simple form are brought about by different dispositions of the rimes. The original order of rimes in the first part, *A B A B A B A B* gradually yields to the order *ABBA ABBA*, the latter becoming normal in the fourteenth century; of the three hundred and seventeen sonnets of PETRARCH all but fourteen are of the second class; of the one hundred and ten of BOCCACCIO all but three. Modifications of these schemes are few in number, as: *A B A B*, *B A B A*; *A B B A*, *A B A B*; *A B A B*, *A B B A*; *A B A B*, *B A A B*; *A B B B*, *B A A A*, and clearly show the relative perfection of the two forms first employed. In the second part the original order *C D C. D C D*, which occurs, for instance, in nearly all the secular sonnets of GUITTONE D'AREZZO (before 1261 or 1265) and in the other older poets, partly gave way to the order *C D E. C D E.* The reason for this latter scheme is evidently the desire to make clearer to eye and ear the division into tercets, and also to break the monotony of two rimes constantly alternating throughout the poem. This latter supposition seems to be confirmed by the fact that the scheme *C D E. C D E* rivals in use the scheme *C D C. D C D* until the first part of the poem had reached the form normal to the last half of the fourteenth century, when the original order of rimes in the tercets prevails.—PETRARCH employs both forms almost equally.—Only some hundred sonnets differ from these types. For the tercets of two rimes there are two chief variations: *C D C. C D C* and *C D D. D C C* besides several minor ones; for the tercets of three rimes, *C D E. E D C*, *C D E. D C E*, *C D E. D E C*, and *C D C. D E E* are the principal modifications. In the tercets the influence of artistic poetry is frequently seen in the couplet rimes which end the strophe, as in the last example cited. The unsuccessful attempt of MONTE ANDREA to lengthen the simple sonnet by adding to the first part another couplet, thus violating the notion of the composition by dividing it into five couplets instead of two equal parts, is commented particularly by BIADENE.

The most noteworthy development from the simple sonnet is that which is generally known as the *double* sonnet (also called *rinterzato*). This kind presents a variety of forms. That which is earliest introduces into each subdivision of the simple sonnet two verses of seven syllables riming with the hendecasyllabic verses, as: *A a B A a B. A a B A a B. C c D d C. D d C c D.* This form embraces thirty-two poems in all, and is the normal one in the thirteenth century. The normal type of the fourteenth century numbers twenty-two sonnets, and has as scheme: *A a B A a B. A a B A a B. C D d C. D C e D.* Modifications of these two arrangements exist, as well as hybrid types, which latter result from the union of one of the two parts of a simple sonnet

with one of the two parts of a double sonnet, such as: *A a B A a B. A a B A a B. C D E. D E C.* There occur also degenerate and special varieties, though on the whole the double sonnet is not a favorite form of composition. In the material at his command BIADENE has discovered less than a hundred specimens, and after the fourteenth century it is almost unknown. Too long and too artificial, it never aspired to be a rival of its parent and had but a short tenure of life. BIADENE assumes its inventor to have been GUITTONE D'AREZZO, to whom twenty-two of the earliest type belong, and who is known in this line as having modified somewhat, by virtually lengthening, the stanza of the canzone.

Other variations of the simple sonnet are noted by the author according to their importance; as, the *minor* sonnet, whose verses are of less than eleven syllables; the *common* or *mixed* sonnet, where seven and eleven-syllable verses are intermingled (very rare, as it can easily be confused with the canzone); and the sonnet with a ritornello or coda varying in length from one to five lines. This coda does not appear in the earliest poems and seems to be an addition by Florentine and Pisan poets in the last quarter of the thirteenth century. Its latest form, a seven-syllable verse continuing one of the rimes of the sonnet, followed by two hendecasyllabic verses riming in couplet, was almost the only type employed after the fourteenth century, and is well known through the burlesque sonnets of IL BURCHIELLO and BERNI. Other kinds are the *continuous* sonnet, in which the second part continues one or both rimes of the first, or where either the whole sonnet or each part is monorime; sonnets having rimes both at the end and in the midst of the verses (the French *batelée*,) either in all but the first line of each sub-division or in all but the first line of the poem,—or otherwise illustrating the many tricks familiar to artificial poetry. Sonnets of this latter description number about eighty and belong nearly all to the thirteenth century, but not necessarily to the so-called Sicilian school. As to the rime of the sonnet in particular, BIADENE finds that it is normally paroxytone (*piana*). Pro-paroxytones (*sdrucciole*) as well as oxytones (*tronche*) are rare, especially in the thirteenth century. The rime is also generally perfect (*perfetta*; e. g. *vale, vocale*), though assonance and consonance may exist—the former less frequently than the latter.

The third division of the monograph, which has for its subject the special use of the sonnet in relation to its form (pp. 94-134), considers the poem employed as a strophe and thus entering into combinations that can be regarded as new poetical forms. In this manner may be made up *tenzoni* and *contrasti*, consisting of two or more sonnets on the same rime in similar or different order, or on different rimes. These may be the composition of one or of more than one author. A favorite and most attractive combination is that of the *corona* or series of sonnets, employed to frame or develop some one theme. A list of these *corone* is given by BIADENE, who selects and publishes from among them a series of three by PETRARCH, and the famous corona of the months by FOLGORE DA SAN GEMIGNANO.

The last general division of the essay (pp. 134–187) treats of the various embellishments of the sonnet that have no relation, or practically none, to its strophic form. Under the minor headings of phonetic, rhetorical, and miscellaneous artifices are considered those plays on words, subtleties of versification, and juggleries with the externalities of the poems with which one is familiar in Provençal poetry and which, therefore, do not require a detailed review. In Italian they belong to the thirteenth century and disappear with the advent of the new Tuscan lyric.

The remainder of the study is taken up with a summary, a bibliography of the editions and MSS. containing sonnets, and remarks on certain of the publications cited. Of the two appendices, one presents a history of the hypotheses concerning the origin of the sonnet, in which the observations of NIGRA noticed above are not included; the other comments on the extension of the term sonnet to other forms of poetical composition. The author has taken the pains to add an index, which, embracing as it does nearly two hundred names of poets mentioned in the course of the treatise, will be of great assistance to those interested in the literary activity of the time.

A table of contents indicates clearly the points that are treated, and, as well as the textual exposition which it outlines, leaves nothing to be desired in the way of system or method. It is to the great credit of BIADENE that he has throughout maintained this rigid simplicity and has thus rendered attractive an otherwise dry and complicated topic.

F. M. WARREN.

Johns Hopkins University.

DR. NATORP ON REFORM IN GERMAN SCHOOLS.

In the *Delegierten-Versammlung des allgem. deutschen Realschulmänner-Vereins* on April 4, 1888, in the Architektenhaus at Berlin, DR. NATORP discussed the demands which social economy (Volkswirtschaft) may justly make upon the character of the higher schools of Germany. The rapid progress in scientific knowledge in recent times has led to a series of discoveries and inventions which have naturally changed the whole economic life of the people. The methodical plan pursued in all scientific studies, the immediate application of the knowledge gained to practical life, marks the present age as a progressive one. Machinery now takes the place of manual labor; we have co-operation instead of isolated efforts; division of labor simplifies and stimulates production. The progress made in the means of communication has rendered commerce more important and less difficult. All civilized nations have felt the throb of this new life. The higher schools must educate men who will be alive to the economical life of the present and ready to perform their part in this new life; they must be prepared with the necessary linguistic and scientific knowledge to enter successfully the battle of antagonistic interests. These schools must give their pupils a general education, a necessary part of the equipment of one entering upon practical life. To this general education must be added the knowledge required for one's special calling. But no system of education can be more perverted than that which disregards the present and teaches only the impracticable, or non-utilitarian, because the cultivation of idealism is only possible in this way. The economic life of the day requires the rudiments of scientific knowledge in order that one may know how to apply the natural laws to the practical objects of life in everything that leads to the development of a sound understanding. The schools at present do not do this. They have tried to keep abreast of the times by adding new subjects as they were demanded till the scholars are now overburdened with an endless variety of subjects. Cries of reform are loud. Some advise retrenchment and a return to the earlier and simpler curriculum. But this will not bring the relief needed and demanded. Others propose to do away with the classics and devote the time assigned to them to more practical subjects, as they are called. This is also a step in the wrong direction, as it would change the humanistic Gymnasien into Mittelschulen, higher Bürgerschulen, or at least Realschulen. Such a change would be too violent, if desirable. A real reform must lie in three directions: in the first place, there must be a more systematic plan to regulate and determine the relations of the lower to the higher schools; secondly, an effective limitation of instruction in classics; thirdly, a treatment of the subjects taught different from that at present pursued.—Here follows a lengthy discussion on the limitations of the study of the classics at the German Gymnasium.

One great objection to the present system is that the scholars receive only the rudiments of instruction in any one branch. Many leave school before they have finished the course, and go out into life with only a superficial knowledge on various subjects, carrying nothing of real worth with them. From these the ranks of the disaffected are filled. The only help here is to choose such subjects in the lower classes as will benefit those leaving school before completing the full course.

DR. NATORP proposes to begin the study of modern languages in the lower classes and not to begin Latin till Obertertia. There should also be parallel courses for those who have chosen a practical profession. Only a minority attend a university and all should not be sacrificed to that minority. The majority also has rights and a claim to consideration. An education which does not in the least prepare them for their chosen calling in life should not be forced on them.

SYLVESTER PRIMER.

College of Charleston.

DANISH INTERNATIONAL DICTIONARIES.

A Dictionary of the Dano-Norwegian and English Languages, by A. LARSEN. Second edition, enlarged and rewritten. Copenhagen. Library Gyldendal. 1888.

Engelsk-Dansk Ordbog af S. ROSING, sjette Udgave. *København*. Gyldendalske Boghandels Forlag. 1887.

LARSEN'S dictionary in its present form is hardly to be regarded as a second edition of the book published by him seven years ago, but rather as an entirely new work. Not only has the bulk of the book increased, but its whole plan has been changed, and everyone must acknowledge that the change has been for the better. In the first edition the strictly alphabetical order was not followed, but words were arranged according to their roots, after the manner of MOLBECH'S great *Ordbog*. Now as LARSEN very properly says in his preface, quoting from LITTRÉ: "A distinction should be made between national and international dictionaries; in the former, which are scientific works, the scientific arrangement is perfectly proper; the latter, on the contrary, should, in my opinion, be regarded as purely practical aids, in which everything ought to be done to make it as easy as possible to find what one seeks, and all other considerations be subordinated to this." These words define thoroughly our author's position. The book is essentially a practical one. The majority of international dictionaries certainly do not err in being too scientific; they do, however, fail most miserably in method and completeness. In the arrangement of words, notably the compounds, in the employment of simple signs and abbreviations, and in general completeness, this dictionary is a model that might profitably be followed by many makers of international dictionaries. The book is specially rich in scientific and professional terms, and the author shows an amazingly close acquaintance with English and American colloquial and cant phrases, and in very few cases is his English marred by Danish idioms. With the general plan of the work even the most carping critic would have but few opportunities to find fault. The most careful lexicographer, however, cannot produce a perfect work, therefore some omissions can be discovered in this. Most of those noticed below, however, are of but slight import.

Ave-Maria is rendered 'Ave(-Mary),' whereas ROSING has the correct English form. *Comment*, 'a merry company,' an unusual word, *Conferentsraad* and *Geheimeconferentsraad*, the latter two legal titles, do not occur at all. Under *dulgt* should be added the meanings 'concealed, mysterious.' *Kolumbine*, 'Colombine,' strangely enough, does not occur, though *Pierrot* (generally spelled *Pjerrot*) does. The character, however, so familiar to the visitors to the Copenhagen Tivoli, corresponds to the English 'Humpty-Dumpty,' rather than to 'clown,' for which *Clovn* is used in Danish. To the compounds of *Retskrivning* should be added *—regler*. *Lade en sejle sin egen Sø* answers to our American, "Paddle your own canoe," though it is not so rendered. *Titulere* cannot always be rendered by any one English word, for it often means more than 'to entitle, to dub.' In its idiomatic use it refers to the formal employment of a title in the third person in address. Under *vittig* should be given also *vittig Hund*, 'jolly dog.'

As this edition of the Dictionary was published before the appearance of the new rules of orthography, the spelling of the Danish words differs in some respects from the established forms. The author, however, anticipated the action of the Commission with regard to silent *d* in Danish words, which is always dropped, as in *Dans*, 'dance.' The adverb *i Morges* is spelled according to the new system, whereas *igaar* is not. *Theater* and *Theologi* are also at variance with the new rules. Of 'fifty,' both forms are given, but of 'sixty' and 'seventy' only the fuller, Danish ones. The great success of the book will undoubtedly soon require a third edition, in which the necessary orthographical changes can be made.

An English-Danish dictionary is perhaps of greater value to Danes than to Englishmen or Americans, for the number of foreigners that study Danish is comparatively small, whereas all Danes read English. In this country, however, with its great Scandi-

navian population, ROSING's work will probably find as many users as LARSEN's. In this, as in the Danish-English Dictionary, the alphabetical order is followed, and everything is done to make it of practical value. The book has been in general use for so many years, and the changes in this present edition are so few, that an extended criticism is unnecessary. The general plan of the preceding edition is retained, but quite a number of new words have been added. Norwegian peculiarities are not specially noticed, and the book is shorter by a hundred and fifty pages than LARSEN's.

Among the omissions may be noted the following: 'altruism;' 'bonafide' may be translated *bonafide* in Danish, and this better expresses the English word in its present use than either *ærlig ment* or *oprigtig*. 'Sport,' also, may be rendered as *Sport*, this word having recently been introduced into the language. The technical meaning of 'surrogate' is not explained at all, *Repræsentant* and *Fuldmægtig* not corresponding to the American title. Some English words occur in the dictionary that are hardly admissible, especially in a book intended for practical use. Among these may be mentioned, 'accite' and several others with prefix *ac-*; 'awk,' for 'awkward;' 'eventilate;' 'imbarn' and 'minacious.' With the exception of 'imbarn,' none of these have ever been recognized as English words.

Precisely how far a lexicographer may permit himself to insert obsolete and obsolescent words is a question that is difficult to decide. Just as LARSEN very properly introduces all words occurring in HOLBERG, so ROSING may be pardoned for giving Shakespearian words. There is no doubt that the majority of cultivated Danes read the great dramatist in the original.—This notice, incomplete as it is, should not close without an acknowledgment of the superior excellence of ROSING's dictionary, and this cannot be made more satisfactorily than by declaring that it forms a fitting companion to LARSEN's work.

DANIEL KILHAM DODGE.
Columbia College.

CORRESPONDENCE.

THE FRENCH CAESURA.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS: In column 200 of the April number of MOD. LANG. NOTES occurs the following statement: "Whatever the origin of the French alexandrine, it is really a compound verse made up of two members of six syllables each; and even the most licentious of the new romanticists . . . . have never, as far as I know, dared to lay hand on the sacrosanct caesura."

Allow me, without further comment, to quote, as bearing on the same subject, the following lines from ERNEST LEGOUVÉ, 'La Lecture en Action,' pp. 114 ff.: "Ce n'est pas l'avènement de l'enjambement et la suppression de la césure; c'est l'enjambement partout, et la césure partout. Le vers se coupe tantôt au second, tantôt au troisième, tantôt au quatrième, tantôt au cinquième, tantôt même, comme autrefois, au sixième . . . . . Voici donc les trois points où se résume la loi nouvelle:—Libre arrangement des mot dans le cadre des douze pieds.—Richesse implacable de la rime.—Jaillissement de temps en temps, d'un grand vers qui sert de base à toute la période . . . . Il ne s'agit pas de soumettre les vers de VICTOR HUGO à la régularité des vers de BOILEAU, d'y rétablir la césure, d'en supprimer l'enjambement, non; en voulant les redresser, on les estropierait," etc.

Very respectfully yours,

A. LODEMAN.

Ypsilanti, Mich.

BRIEF MENTION.

A. Asher & Co. (Berlin, W., Unter den Linden 5) have just sent out their third 'Jahres-Verzeichniss der an deutschen Universitäten erschienenen Schriften,' an octavo volume of 301 pages (price six marks), which is a valuable contribution to an acquaintance with the scientific productions issued by the German universities for 1888. Vol. I covers all publications from August 15, 1885—August 14, 1886; vol. ii, from August 15, 1886—August 14, 1887; and the present issue (vol. iii), from August 15, 1887—August 14, 1888.

In volume vi, no. 2. of 'Französische Studien,' DR. M. F. MANN continues his investigations of the Bestiaries of the Middle Ages ('Der Bestiaire Divin des Guillaume le Clerc,' iv, 106 pp. 3m. 60). The present study sums up what is known in regard to the author of the 'Bestiaire divin' and his work, and tabulates the imitations of the 'Physiologus,' both in Latin and in the various vernaculars of western Europe, comparing the order in which the beasts appear in them, and pointing out the

Latin originals of the French compilations. The source of the 'Bestiaire divin,' a MS. of the British Museum (Reg. 2 C. xii), DR. MANN prints in full, accompanied by references to the Biblical texts and to corresponding passages in ISIDOR of Seville, whose work was unknown to GUILLAUME. Specimens of the text of the 'Bestiaire' from the Douce MS. and a comparison of this work with the 'Bestiaire' of PHILIPPE DE THAON follow. It is shown that the two have no relation with each other but that their similarity proceeds from the likeness of their Latin originals, which belong to the same family of MSS. In the Appendix are added remarks on the Caladrius, and on the Bestiaries of GERVAISE and PIERRE. The monograph closes with a comparison of the four Old French versions. It will be seen that the title of this study is somewhat misleading, inasmuch as it does not contain the text of GUILLAUME, to which it in reality serves as introduction. DR. MANN however promises soon a critical edition both of this Bestiary and of that of PHILIPPE DE THAON. He may then modify his view of the literary value of the work of GUILLAUME, the merits of which he affirms "werden ihm eine achtunggebietende Stellung in der Litteraturgeschichte sichern für alle Zeit."

'Un Voyage à Paris' by F. JULIEN of King Edward's School, is the title of a new French conversation-book in handy shape and limp covers, just published by Hachette & Co., London. The little book consists of a connected series of the simplest and most practical conversations descriptive of a trip to Paris, with English translation in parallel columns. It is rendered doubly useful by the skill with which information desirable for travellers in France is imparted. (Boston: Schoenhof. Small 8vo, pp. 114; price, 25 cts.)

D. C. Heath & Co. publish 'Les Confessions d'un Ouvrier' by E. SOUVESTRE, for reading in classes somewhat advanced. The text is provided with the few necessary notes by O. B. SUPER, Ph. D., of Dickinson College. (Small 8vo, pp. vi, 127; price, 30 cts.)

Volume iii of the "Cours de Lecture et de Traduction," edited by J. ROEMER, LL. D., of the College of the City of New York, is entitled 'Histoire et Roman historique,' being devoted to a very full collection of short extracts from the leading French historians and historical novelists. In a few of the selections the editor departs agreeably from his accustomed brevity and offers extracts of considerable length. The two preceding volumes are given up to Anecdotes, Tales, Fables, Allegories, etc. The mechanical execution of the books of this series is excellent. (New York: D. Appleton & Co. 12mo, pp. 435; price, $1.25.)

The concluding volume (xxiv) of the *Encyclopædia Brittanica* presents a number of leading articles which interest students of modern languages. The sketch of LOPE DA VEGA by MOREL-FATIO, that of G. B. VICO by VILLARI, and of G. VILLANI by UGO BALZANI contain the results of the latest investigations. VOLTAIRE is discussed by MR. SAINTSBURY, the Waldenses by PROF. CREIGHTON, WIELAND by J. SIME. In English Literature espcial attention is given to WORDSWORTH (by W. MINTO), WYCLOERLEY (by TH. WATTS) and WYCLIFFE (by R. L. POOLE).

We notice in the *Princetonian* of April 3, that PROFESSOR T. W. HUNT read a paper before his classes, at the beginning of this month, on "The Place of English in Collegiate Courses."—The *Academy* (Syracuse) for April, pp. 151–52, contains a Syllabus, by WILLIAM BURT HARLOW, PH. D., of the Syracuse High School, for "A Three Years' Course in English Composition."—*Book Chat* for March, pp. 61–64, contains an interesting survey of the "Latest Italian Literature," by PROFESSOR L. D. VENTURA, of Bangor, Maine.—The *Chronicle*, of Ann Arbor, for March 23, has a résumé of a lecture on "Modern Philology," delivered before the officers and students of the Academic department of the University of Michigan by DR. THOMAS MCCABE.—La *Revue Française* for March, pp, 48–53, contains an article by PAUL BERCY entitled: "De l'étude et de l'enseignement des langues vivantes."

Great activity has of late showed itself in the very important matter of facsimiles. The reproduction of the Cædmon MS. by the Oxford authorities has already been announced by circular. The perhaps still more important

publishing of the Codex of the 'Older Edda,' proposed by *Samfund til udgivelse af gammel nordisk Litteratur*, has also been known for some time since. Now a third has been added to the list which in point of actual appearance should stand first. This first member of the great trumvirate of facsimiles is a beautiful edition of the Provincial Law of West-Gotland, by E. KLEMMING, A. BÖRLZELL, and H. WIESELGREN, first announced to English readers by PROF. GEO. STEPHENS, in a recent number of the *Academy*. It is hardly necessary to dwell upon the philological value of this work. It is the oldest Swedish MS. in existence, corresponding to the '*Jydske Lov*' in Danish. The price of the Swedish work, of which only one hundred copies have been produced, is 25 Kr. (about $6.75), and orders may be addressed to HARALD WIESELGREN, National Library, Stockholm. It is sincerely to be desired that all these enterprises may receive the encouragement they so richly deserve, and that the good work thus begun may lead to further endeavors.

Two deprints from the *Romania* (vols. xvii and xviii), by PIO RAJNA, continue this author's research into the relation of French epic poems to Italian proper names. The first extract, on the influence of the Breton cycle, has already been noticed (cf. MOD. LANG. NOTES vol. iii, col. 526). The second treats of the predominance of names drawn from the Carolingian cycle. Absolutely certain deductions cannot be claimed here, inasmuch as the Germanic origin of the names of the principal heroes leaves room for doubt as to their arrival in Italy through French channels. However, from the eleventh century we find "Viviens," "Olivers" "Biancardinos" and "Marsilios" appearing there; while the occurrence in the twelfth century of such names as Pinabello, Turpino, Magarito and other appellations derived from Saracen sources or reproducing even the minor personages of the French epics, indicates conclusively the prevalence and influence of the latter poems thus early in Italy. As the minstrels more and more overrun Northern and Central Italy and Sicily, the fondness for epic nomenclature becomes increasingly evident. In the index to this article PROF. RAJNA has given references to no less than sixty-two names, derived mainly from secondary or even obscure actors in the epic of France, drawn from documents dating as far back as the year 1030. As ever with PROF. RAJNA, the foot-notes which accompany the text rival it in value of observation and material.

The tendency of text-books is evidently towards LAMARTINE. D. C. Heath & Co. follow the "Pitt Press Series" in placing on the market a paper edition of his 'Jeanne d'Arc' edited by ALBERT BARRÈRE, with vocabulary and notes. The latter, few in number and mainly devoted to translation, are foot-notes to the text—an innovation evidently introduced in the interest of rapid reading.

The twelfth volume of Hachette's "Modern Authors" (Boston: Carl Schoenhof) is taken up with the study of LAZARE HOCHE by EMILE DE BONNECHOSE, and claims to be the sole authorized edition. The editor, HENRI BUÉ, gives the usual notes, adds various maps, and presents a vocabulary—so unwisely detailed as to insert even the elided forms of words. At the present rate of increase, the gap existing in the supply of historical texts available for class use will soon be filled.

PERSONAL.

MR. EDWARD PLAYFAIR ANDERSON, who was elected last year to the chair of English and History at the Ohio University (Athens, Ohio), was graduated at the University of Michigan in 1879 with the degrees of A. B. and A. M. After teaching for several years, MR. ANDERSON returned to his *Alma Mater*, where he spent two years in special studies, receiving in the summer of 1886 the degree of Ph. D. His doctoral thesis was a comparison between TENNYSON and THEOCRITUS. He is now engaged with his brother, PROF. MELVILLE B. ANDERSON, in the task of translating the Hachette series of "Grands Ecrivains Français" for MESSRS. A. C. MCCLURG & CO. We learn that the volumes now in the hands of the translators are 'Voltaire' by FERDINAND BRUNETIÈRE and 'Thiers' by PAUL DE RÉMUSAT.

DR. H. C. G. VON JAGEMANN, Professor of the Germanic Languages in Indiana University (Bloomington), has been appointed Assistant Professor of German in Harvard University, Mass.

JOURNAL NOTICES.

ENGLISCHE STUDIEN, VOL. XII, PART, III.—**Caro, J.**, Horn Child and Maiden Rimnild.—**Sattler, W.**, Zur englischen grammatik, VII. Plural.—**Swoboda, W.**, Aneignung eines 'wortvorraths' in einer fremden (besonders der englischen) sprache.—*Reviews*: **Adam, E.**, Torrent of Portyngale (Max Kaluza).—**Schipper, J.**, Englische metrik (W. Wilke).—**Ward, A. W.**, Marlowe's Tragical History of Dr. Faustus and Green's Honourable History of Friar Bacon and Friar Bungay. 2nd ed. (H. Breymann).—*Miscellen*: **Kaluza, Max**, Zu den quellen und dem handschriftenverhältniss des Cursor Mundi.—**Konrath, M.**, Die lateinische quelle zu Ayenbite ed. Morris p. 263-269 und Sawles warde.—**Zupitza, J.**, Zur Meditatio Ricardi Heremite de Hampole de Passione Domini; Zu dem anfang des Speculum Vitae.—**Erhardt, Carl**, Das datum der pilgerfahrt nach Canterbury.—**Schuchardt, H.**, Beiträge zur Kentniss des englischen Kreolisch.—**Klinghardt, H.**, Noch einmal die schottischen local examinations.—**Lange, Franz**, Englische seminarübungen in London.—**Proescholdt, Ludwig**, Der dritte deutsche neuphilologentag zu Dresden am 29, 30 Sept. und 1. October 1888.

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MODERN LANGUAGE NOTES.

Baltimore, June, 1889.

CRITICS AND CRITICISM.

Whatever may be the commercial or industrial tendencies of the day, we are living in an age of unwonted mental activity, such activity expressing itself in no province more fully than in the educational and literary. Books are multiplying at such a rapid rate that publishers and readers alike are puzzled to know how to keep even pace with their ever increasing production. In all this there is, of necessity, a constantly accumulating amount of subject-matter for the inspection of the critic. Whether or not schools of criticism exist among us, as they do in Continental Europe, criticism itself exists, on the common principle of supply and demand, and varies in its type and method as the age in which it finds expression differs from ages preceding. Among all cultivated people, criticism, whether philosophic, scientific or literary, may be said to have had its well established canons. It is agreed, on all sides, that ability, insight, conscience and courage are needed to secure anything like satisfactory results in such a sphere of endeavor. It is not our purpose, at present, to enlarge upon these essentials. This we have done sufficiently fully elsewhere.* Our immediate purpose is, to call attention to a few of those dangerous tendencies that beset the critic as he applies himself to his legitimate work and which appear to us to be increasingly potent within the province of literary art.

We notice, first, the tendency to *dogmatism*. The name of the forms which this dogmatic temper may take is Legion. Sometimes, it assumes the guise of arrogance, a haughty disdain of all that lies below the level of its own pretension; at times, it assumes the phase of an independent love of the truth, a fearless defence and diffusion of opinion, in the face of all opposing influences; still again, purposely or unwittingly, it passes the bounds of all scholarly propriety, in a pronounced assertion of the cynical and censorious, seeking by "the scorn of scorn" to make itself felt where more considerate methods would fail. Whatever its form, it is dogmatism, out and out. From first to last, it is authoritative, entertaining no appeal from its deliverances but insisting upon their validity as final. Of such a spirit VOLTAIRE was a signal exponent. Even so worthy a French critic as MR. TAINE far too frequently exhibits it, especially in his review of English authorship, while no American censor has gone to more revolting lengths in this direction and with less warrant than did EDGAR ALLEN POE. The fact is, that criticism as an art requires, at this point, a high type of conscience and character properly to execute its functions. The critic, by his very attitude and office, is supposed to know more of the subject upon which he sits in judgment than the author himself knows and, if he really does, it is, perhaps, too much to ask of human nature that he should even attempt to conceal from his readers his consciousness of it. Pride of opinion is, perchance, too potent a factor in the mental personality of most men to be thus held in abeyance, especially when there is a kind of justifiable occasion for its expression on the part of the critic. Hence it is, that no higher quality exists in a critic's character then intellectual humility; insisting, at the very moment of passing judicial opinion upon the labors of his fellows, that he himself is open to error and must, in turn, become the proper object of his brother's scrutiny and possible rebuke. Nowhere does dogmatism more thoroughly overreach itself than in the sphere of literary criticism, whereby the best ends of such criticism are defeated in the assumption of infallibility by the critic. The more a man knows, the less he should think he knows. The more pronounced a man's mental progress is, the more pronounced should be the growth of intellectual modesty, and no man should be less arrogant in his official work than he whose very office makes it easy for him to be arrogant.

We notice, further, a tendency to *excessive minuteness of method*. Reference is here made to the order of the criticism rather than to the spirit of the critic,—to a prevailing critical procedure that may deprive it of some of

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its most attractive features and make it less and less effective. Such minuteness insists, at all hazards, upon the technical, textual, verbal and formal. It insists upon the mechanism of criticism; upon a close and an ever closer examination of clause and phrase; of particles and parentheses; of vowels and consonants; of colons and semicolons; of the dicta of the schools and the literary formulae laid down by the authorities. All this is well and has its place, and cannot be safely ignored by any one who pretends to interpret aright the authorship submitted to him. There is, however, a something more and better than this and so much better as always, in case of conflict of claims, to take precedence. There is such a thing in authorship as the thought behind the word and between the lines, governing the word and line. There is a thinker behind the thought, controlling and shaping the thought. There is such a factor in literature as personality, amenable to literary statute and, yet, quite above it, and so much above it as never to be forced to surrender its place and office. There is such a thing as nature working within the domain of art and, yet, its acknowledged superior. There are times when precepts, formulated never so nicely, must give way to generic principles, even though somewhat crudely expressed; when details must yield to generalizations; grammar, to sense; and the restrictions of technical correctness, to the unrestrained deliverances of genius. We are speaking of criticism as applied in style and letters rather than in the sphere of linguistics proper, where there is a verbal and structural accuracy needed that is not needed elsewhere. Of the philological critic, the staple of whose study is grammar, idiom and text, it is more naturally expected that he hold himself more rigidly to the letter and the line. As in the great mediæval controversy between Romanist and Arian, valid distinctions may turn upon the use or omission of a diphthong. Even here, however, an extreme minuteness may frustrate its own aims by dealing with manuscripts and texts as if they were, indeed, dead, quite devoid of mental vitality and thus especially capable of microscopic analysis. If MÜLLER is even approximately correct in his recently reiterated views as to thought and language, there is something more required of the linguistic critic than mere verbal correctness, and that something more will oblige him, at times, to subject the letter to the spirit. We submit, that textual criticism has already gone to dangerous limits in this direction, so that not a few of our philologists have reduced their editorial work to a fastidious search after an accuracy that cannot be reached, while in the search they have quite ignored the innermost meaning and motive of the original.

In the sphere of style, however, there can be no question but that this order of criticism, under the plausible name of advanced scholarship, has been pushed to an injurious extreme. We are not to discard the "Winter's Tale" because Bohemia is placed on the coast, nor unduly depreciate the "Two Gentlemen of Verona" because Verona and Milan are more than once confounded. When we are told "that about geography SHAKESPEARE knew little and cared less," we are not to infer that geography is of no value in dramatic verse, but we are to infer that there are some things more valuable. The Shakespearian order of genius cannot always be limited to the visible and local, and yet most Shakespearian critics still insist in defining the area within which his spacious powers must move. "I must also observe with Longinus," says ADDISON, "that the productions of a great genius, with many lapses and inadvertences, are infinitely preferable to the works of an inferior kind of authors which are scrupulously exact and conformable to all the rules of correct writing." The servile German critics who vainly endeavored to reduce the genius of GOETHE and SCHILLER to the level of their methods, were of this objectionable order, as was the school of BOILEAU in France. Much of the critical procedure of Augustan English suffered at this point, while we have not to look beyond the England of to-day to note the existence and growing prevalence of this "mundane" school of technique. MATTHEW ARNOLD had his faults as a critic, but they were not here. Aesthetic in his work and exquisitely artistic, he always insisted that there was a soul in authorship, and that literary

form itself depended on a literary spirit beneath it.

We notice, finally, a tendency to the erection of *unduly exalted critical standards.* There is such a thing as "the despotism of the ideal;" as the holding of so high a model as to discourage, if not destroy, all effort. ADDISON, in his criticism of 'Paradise Lost,' is at pains to admit, at the outset, that there are spots in the sun. There is a valid sense in which it is the part of an ingenuous critic not to see too much. Here, we touch again upon the besetting sin of the critic, that of pride of opinion, whereby he is led so to magnify his office as to make it impossible for authors to meet his imperious demands. The first article in the creed of the critic must be his confession of faith in human fallibility. Approximate results along the lines of literary effort are all that can be expected, and sweeping condemnation should be withheld in the presence of substantial merit and the promise of still better results. We are speaking of the tyrannical exactions of much of our criticism; of the undue application of "executive severity;" of requisites demanded by the critic to which he himself has never been able to conform and for the realization of which he has at present no right to look. Strange to say, these exorbitant conditions are often made with special emphasis by those who have the least claim to make them—by the younger censors of the day. It is somewhat in the line of the serio-comic to mark the attitude assumed by such self-appointed novices, as they sit in judgment upon their elders and mental and literary superiors. Still, they pose as critics; lay down the law in its entirety; mercilessly rule out any concessions to human limitations, and insist that all be done as "nominated in the bond." Even old DOCTOR JOHNSON, autocrat that he was, failed to go as far as this, while such technical critics as DRYDEN and POPE always postulated a degree of error on the part of the wisest. A critic, to succeed, need not show that the subject of his criticism is totally incompetent. Criticism is, after all, constructive. In fine, we are dealing, here, with the very essence of hypercriticism, as dogmatic, facetious and exacting. It is a phase of the "higher criticism" of the day, outside of theology. There are critics and there are critics. There is a measure of personal independence of judgment germane to the critic's function, but it need not pass over into offensive assertion. There is a degree of accuracy of detail involved in the very idea of criticism as a science, but it need not become an end in itself. There must be, in all judicial procedure in the sphere of letters, a standard sufficiently high to excite the best ambitions, but it need not lie within the region of the superhuman.

Despite all dogmatism, mechanical detail and exaction, there are some books and authors that have stood all legitimate tests, and are, as we confess, above criticism. It is quite too late for the most sagacious among us to subject DANTE and SHAKESPEARE to a new examination with the possible result of classifying them with MARINI, POLLOCK and TUPPER.

In a word, literary criticism is a vital part of literature itself and not an extraneous science looking in upon authorship from the outside as if it were a something merely for the official examination of the inspector. The unnatural severance of these two things is a growing grievance among us, nor can a more timely service be done for each of them, at present, than the emphasis of their mutual influence and co-operative working in the one wide department of letters to which they belong. Authors and critics must have common aims and interests; must confer and legislate and act in the spirit of amity; must interchange, at times, their respective functions, and together seek, throughout their work, the same beneficent results in the sphere of style and literary art.

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FÖRSTERS 'CHEVALIER AU LION' AND THE MABINOGI.

Every student of the Round Table Romances will feel a debt of gratitude to WENDELIN FÖRSTER for his beautiful and careful edition of 'Christian of Troyes,' and there are probably few who will presume to criticize his work in normalizing the text, or the correctness of his judgments regarding the relation

of the numerous manuscripts to one another. But quite as surely no one can read the Introduction to the 'Chevalier au Lion' without being struck by the weakness of the argument by which the eminent Romance scholar seeks to establish the Mabinogi, 'Iarlles y Ffynnawn' as a translation of CHRISTIAN'S work, and to maintain the priority in treating this subject for his favorite poet.

GASTON PARIS has established the probability of an Anglo-Norman source for most of the Round-Table Romances, but I do not know that any one has taken the pains to show that, whatever may be the result of more careful researches, FÖRSTER has failed in this case to establish the relation which he declares to exist. FÖRSTER'S arguments are as follows:

I. There is so great a resemblance between the Mabinogi and the 'Chevalier au Lion,' that one must be a translation or version of the other; and (*a*) as CHRISTIAN mentions without hesitation the sources of his other poems and does not do so here, and (*b*) as CHRISTIAN shows in his other works very great originality, while if he followed the Mabinogi he has been here a servile imitator, and (*c*) as there are certain very literal resemblances which could exist in the Mabinogi only on the supposition of an incorrect translation from the French, therefore, we must conclude that the Mabinogi is based upon the work of CHRISTIAN.

II. There are but inconsiderable Celtic features in the Romance in either shape. "So finden wir dass, abgesehen von der Örtlichkeit und den Namen der handelnden Personen, keine Spur von keltischem Stoffe zu finden ist.' (FÖRSTER, 'Löwenritter,' Einleit., xxi, and again xxii).

III. The characteristic features of the work in either form are French of the Middle Ages.

IV. The theory of GASTON PARIS of an Anglo-Norman source for both the Mabinogi and the 'Chevalier au Lion' falls to the ground in default of specific proofs.

Taking up these arguments in order:

I. Any one who reads the two works without prejudice will certainly question the correctness of the assertion that they bear a close resemblance one to the other;

1. In style, for instance, an influence of which one is least able to render account and from which, therefore, it is most difficult to escape, so often the clue by which literary forgers are detected, it would be hard to find two works treating the same subject which are more different. And yet the plagiarist of the Middle Ages recognized nothing dishonorable in his performance, and took no pains to cover his tracks. The 'Chevalier au Lion' is discursive, ornate, full of comparisons and figures of every sort, as well as of sage counsels, opinions and proverbs. Of all this there is almost nothing in the Mabinogi. There is scarcely a page of the former which has not a figure of speech, and one often finds several on a half-page. One may search from one end of the latter to the other without finding as many figures as on many a page of CHRISTIAN.

Now, as the figures of CHRISTIAN are so numerous and so admirable, how is it possible that the Mabinogi should have followed him as closely as FÖRSTER says ("Das Mabinogion schmiegt sich nun dem französischen Roman ganz eng an, nicht nur in der Reihenfolge der Begebenheiten, sondern meist auch in der einzelnen Ausführung derselben." 'Einl.', xxv), without borrowing its greatest beauties—its comparisons? Consider, for instance, the 'Iwein' of HARTMANN, which everyone acknowledges to be a translation, and in which the figures are nearly all borrowed from CHRISTIAN. That is what one would expect of a translation. Remark, moreover, that this feature of the presence or absence of numerous detailed and well-executed figures is a characteristic mark which distinguishes the more recent Court Epic from the older Folk Epic, and that this consideration as well as many others would lead us to think the 'Chevalier au Lion' later than the Mabinogi, for the latter has all of the marks of a Folk Epic.

2. Furthermore, the Mabinogi is very much shorter than the 'Chevalier au Lion,' whereas we know that the whole tendency of the twelfth and following centuries was to increase the length of re-told tales. Is it not then improbable that a Welsh story-teller should work over this charming and by no

means wearisome composition of CHRISTIAN and reduce it by half, cutting out such interesting episodes as that of the "Castle of the Hevy Sorow?" To show more clearly the difference in this respect, I give a table with the relative amount of space devoted to each adventure:

THE MABINOGI.		THE 'CHEVALIER AU LION.'	
Introduction	.036	Introduction	.025
Tale of Kynon	.226	Tale of Calogrenanz	.06+
Interlude	.02	Interlude	.02+
Adventure of Owen, to Gualchmai's Quest	.27	Adventure of Yvain, to the Quest	.20+
The Quest for Owen	.13	The Quest for Yvain	.07
Episode of the Lady with the Ointment	.11	Episode of the Lady with the Ointment	.10+
Defense of the Lion and all that follows	.20	Defense of the Lion and all that follows	.51+
		At the hermitage	.02+
		Yvain finds Lunette	.04+
		Yvain conquers the giant	.08+
		Yvain saves Lunette	.05
		*The rival sisters	.07+
		*The Castle of the Hevy Sorow	.11+
		*The Duel with Gauvain	.10+
		*The Reconciliation	.04

a. The argument that CHRISTIAN does not in this instance indicate the source of his poem, while he has done so more or less frankly in case of the others, is by no means a capital point. In the first place there are three allusions to a source, while FÖRSTER finds but one. The allusions are:

> Laudenet dont on note un lai, l. 2153;
>
> Et di li contes, ce me sanble,
> Que li dui conpaignon ansanble
> * * * *
> Ne vostrent en vile desçandre," l. 2685-8.
>
> Qu' onques plus conter n'an oï,
> Ne ja plus n'an orroiz conter,
> S'an n'i viaut mançonge ajoster. l. 6816-18.

But it is well known that little dependence can be placed in the declarations of this sort in the poets of the Middle Ages. In some familiar cases of wholesale cribbing the operator has made no acknowledgment of his obligations, and, on the other hand, it was common to refer to a fictitious source in order to win more authority and credence. If such references are of any value, it seems to me that the above would indicate CHRISTIAN's debt to some source or sources. He may have employed an oral tradition, as GASTON PARIS thinks, without knowing any name or author to quote, or he may have used a written source without feeling under any obligation to give more definite credit, in the consciousness of having re-created it and made it his own.

b. Whatever the source of his material, and especially if it was the Mabinogi, he has made a new thing of it. In all the details of the narrative, as well as in the style, he has exercised an artistic power amounting to creative genius. He has changed the matter which came to his hands quite as much as SHAKESPEARE did the tales which he has immortalized (and for which, by the way, he never rendered acknowledgment), and the result may be called his own as fairly as in the case of the great dramatist.

c. The verbal correspondences which FÖRSTER cites ("Einl.," xxvi) are by no means so striking as he thinks, and the last, especially, which he considers proof positive of the Mabinogi being a translation from CHRISTIAN, because of an apparent misapprehension of the French, permits of several explanations without this supposition. CHRISTIAN says that the tempest and the hail *despeçoient* the trees, and, a few verses further on, that the birds came and sat upon the tree after the storm "Que n'i paroient branche ne feuille" (v. 462). The Mabinogi says: "And when I looked upon the tree [after the storm] there was not a single leaf upon it, and with that the birds lighted upon the tree and sang." (Mabinogion, vol. i, p. 49). This does seem to indicate a connection between the two works, but by no means necessarily such as suggested by FÖRSTER. *Despeçoient* is a strong word and certainly means as much as *to deprive of leaves*, while "Que n'i paroient branche ne feuille" does not imply perforce that the tree had leaves upon it at the time; it is merely a hyperbole for saying that the birds were very numerous. It is interesting to note that HARTMANN uses the same expression as CHRISTIAN, "Daz ich der este schîn verlôs, und ouch des loubes lützel kos" (LACHMANN's 'Iwein,' vv. 613-614), and afterward lets the storm strip the trees of leaves "as though they were burned."

*These episodes are wanting in the Mabinogi.

But even admitting that these passages were copied from CHRISTIAN, there is another theory possible: As the manuscript of the Mabinogi comes from the fourteenth century, it is more than possible that the amateur of the subject who wrote it knew CHRISTIAN, and he might have introduced here and there phrases of his which pleased him; or such phrases, annotated on the margins of a previous manuscript, might have been incorporated by a scribe into the body of the work, without compelling us to assume that the Welsh legends were translated from CHRISTIAN.

From the above considerations, I do not think it bold to say that the resemblance between the two works is not so great as to compel the conclusion that one is a version or translation of the other, and I quote in his own refutation FÖRSTER's statement ("Einl.," xxii, 2), "Das Mabinogion ist eine *freie, etwas gekürzte* Übersetzung des französischen Romans."

II. But it is in the treatment of his second proposition that FÖRSTER shows the greatest weakness of his position. After having said that the 'Yvain' contains nothing Celtic except the names and the localities, he continues: "Allen [keltischen Stoffen] ist das Übernatürliche gemeinsam. . . Jedermann denkt sofort an die Zauberquelle, den Zauberring, und auch ich habe nichts dagegen dieses *Beiwerk* als keltisch gelten zu lassen, eben so wie den Riesen den Yvainbe siegt" ("Einl.," xvii), and (ib., xvi) "der Kern des Löwenritters ist vielleicht ein alter Bekannter, der aus weiter Ferne auf vielen Umwegen nach Frankreich gekommen war, nämlich, die Sage von der leichtgetrösteten Wittwe—um diesen Kern ist alles Andere gewickelt."

This is certainly extraordinary—to declare that the poem has nothing Celtic but the names and places, and on the same page to mention as Celtic elements such as the fountain, the giant, the ring, the magic ointment, which make full half of CHRISTIAN'S work and almost the whole of the Mabinogi, and forthwith to sweep this all away as unessential,—certainly a novice may be pardoned an exclamation point over it!

Moreover, FÖRSTER gives no reason beyond his own dictum to convince his readers that the Widow of Ephesus is the nucleus of the poem. Certainly an easily consolable widow is not so rare a phenomenon that one must go all the way to Ephesus to find her. More than one critic has called attention to the danger of trying to connect all narratives of a similar subject by bonds of derivation, or of wishing to find a simple explanation for all the phenomena of the same, or apparently the same, kind; for instance, the solar myth which has been exploited so mercilessly (even our hero has suffered in this way at the hands of K. W. OSTERWALD, "Iwein ein keltischer Frühlingsgott."). However, one may admit that our widow is really a descendant of the widow of Ephesus without by any means seeing how she makes the nucleus of the poem. This episode makes no more than a tenth part of the work in either of the forms we are considering, and one might say of it, and seemingly with more right, what FÖRSTER says of the incidents that occupy more than half of the poem, that it is unessential. Without some strong argument to the contrary, one is more inclined to agree with WM. MÜLLER, who says: "Den Kern des ganzen bildet hier die wunderbare sturm-und-gewittererregende Quelle im Walde von Broceliande."

III. After what has been said above, it is hardly necessary to controvert expressly the third proposition, that the characteristic traits of the work are French of the Middle Ages. As far as it touches the discussion it rests on an ambiguity. In the Mabinogi, one may safely say, by FÖRSTER'S own criteria, that there is nothing French.—The easily consolable widow, the "nucleus" of the tale, is from the Orient. The incident of the lion is certainly not French. It is probably very old, and is found in many and varied forms. In fact, in the 'Chevalier au Lion,' as far as it runs parallel with the Mabinogi, there is but one *motif* which is characteristically French, and that is the reproach of uxoriousness—*recréanté, Verliegen*, and this is wanting in the Welsh story.

But in the style, in the manner of presenting the incidents, in the views of life which are mingled with the descriptions of combats, in all which makes the atmosphere of the poem, the French romance has enough of its own to justify CHRISTIAN'S title to authorship, and to a high degree of originality.

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L'PARAPLLIE D'MEN GRAND PÈRE.

Tout l'monde saît chu que ch'tait qu'un parapllie d'not janne temps; s'nou-s-en avait yun par maison ch'tait l'tout; et, gotdérabotin! ch'est qu'che n'tait pouit d'la p'tit' bire, mais du tout grànd paûteur. A ch't-heure, i n'y-a crâgnon si p'tit qui n'porte sen parapllie sous sen bras, à la mode Paul Praï, d'crainte qu'i n'seit mouailli; Garces et garçons, rien qu'-hauts coum de-s-estoumas d'chens, s'en vont a persent, Dinmanche et sus s'maîne, sec ou mouailli, dodlinànt leus parapllies, ch'est à qui aira l'pus bel. Ill'en a tànt, qu'à quànd i plleut l'Sam'di, et qu'ou'trav'saïz l'marchi ou la Grànd'Rue, i vou-s-en piquent des digotaies d'auv le but des balaînes qu'i n'ont que d'vou kervaïr l's-iers, ou des volâïes qui vou saquent vot' *box* roulànt dans l'canné.

Ichin d'vànt à quànd un' femme, en s'mariant, apportait à s'n-homme un basshin à bouaillie, un oriller, ou un parapllie, ah! mon dou! nous-en pâlait coum nou flt d'men grànd père et d'ma grànd'mère à quànd i coupllirent leus Mary-Ann auv le cousin Tam, par qui alle avait daeux quarquiers, un bouissé d'forment d'rente. Mais ill-a chunchin d'bouan, ch'est qu'à quànd vou-s-écànchiz d'êter sàns parapllie, quiq'feis les d'mouêselles vou-s-offrent de v'nir sous l'laeur. Eh! parcordi! d'màndoûz s'nou-s'y-est bien!

Mais, pour en r'venir à men conte:—Palfràncordîngue! les temps ont bien chàngi. J'étion quinze keriatures qui d'meurion sous l'vier faît d'gllic d'men béni grànd-père, et j'avion enter tous *un* parapllie! Oui, *yun*, sus ma parole de serclleux d'panais. Vère, et, dame, ch'est qu'nou n's'en servait pouit tous les jours nitou. Che n'tait que l'Dinmanche et ès tous grànds jours de fête, à quànd j'allion à l'égllise d'la Fouarêt, ou à la feire, que l'parapllie d'men grànd père étaît dépendu de d'sus sen cllaou.

Ch'tait, dame, un fâmaeux parapllie que l'cien d'nos gens. Il avait du touar, j'vou-s-en asseure; pour mé, j'l'app'lais "l'Ballon." Mes bénites bouann' gens, j'allion douze dessous! et à quànd j'voulais guervaïr men grànd-père, j'li disais qu'men grànd frère le r'cllàmait déjà pour sen derouet d'aînesse.

Et pîs, pour la forche: je d'fie qu'il y-aeusse aucun vent qui paeusse parvenir à l'rompre, à moins de l'tournaïr à l'envers. Il avait un'-pouagnie en tuivre grosse coum le guéret du p'tit—respet d'la compengnie. Et pour chu qu'est du mànche, i r'sembllait pus à un ragot de g'nêt, d'ching pids d'long, qu'à aucune aût' chose. Pour l'ouvrir, i fallait quâsi autànt d'appouaint'ment coum pour haïstaïr un'-veile. Les buts des balaînes étaient montâïes en tuivre étou, et, tout'les s'maînes, à quànd nou frottait les coutiaux et les fourchettes, et qu'nou lavait les p'tits, nou n'mànquait jamais d'écuraïr l'mànche, et les buts d'balaînes et l'ferré du béni vier parapllie.

Mais, i fallait nou vê allaïr à l'egllise l'Dinmanche: men grànd'père dans l'milli maniait brâment l'parapllie, et j'nou mettion tous autouar d'li coum un'nichie de p'tits cats—respet d'l'hounneur que j'vou deis. Les quat'crâgnons des couaens avaient châcun un'petit' ficelle amarrâïe au but d'sa balaîne, et, à quànd v'nait un grosset gobîn d'vent nou t'nait bouan d'chu côtaï là. Men grànd-père keriait terjoûs: "Quient bouan, Nico," ou "Lâque allaïr, Betty," et ch'est qu'i fallait ll'obéir. Il'tait sergeànt des guernaguiers du régiment du sud d'la milice, et, s'nou n'l'écoutait pouit, i keriait: "Ot-tu ten sergeànt, malvarin."

L'parapllie d'men grànd-père avait treis chents àns, ch'est-à-dire qu'ill avait treis chents àns qu'il'taît dans la famille; et men grànd-père m'a souvent racontaï coummê que ch'tait que l'grànd-grànd père du grànd-grànd père d'sen grànd-grànd-père avait étaï esprès à la pêque d'la balaîne pour aver de qué faire faire sen parapllie. Il'tait tout bllu, chu qui faisait bisquer les vaïsins, caêr tous les laeurs étaient rouages. Et, coum men grànd père était l'pus haut du vaïsinâge, il'tait veû d'partout. A quinze perques au lian d'li les crâgnons du couain keriaient: "V'chin l'grànd bllu! V'chin l'grànd bllu!"

Jamais je n'paeus m'esplliquer la chose, mais, un Dinmanche que l'temps était ner, men grànd-père déhouqui sen parapllie, et châcun prins sa pllèche dessous. I'n'avait pouit pllu pour huit jours, et tout l'monde periait pour d'la pllie. Men grànd-père ouvre sen parapllie et jamais n'voulit écoutaïr raison. L'vent rouâbllait—l'bouan Guiu seit pour non —et not tchen avait heurlaï tout'la niet. Ma mère avait minchi un saucier au matin et nou-

s-avait dit que ch'taît un avertîss'ment. Jamais l'affaire ne mànque, à quànd j'vinmes dans l'cârr'four du Bourg, dret au moment où l'vaîsin Aberhan pâssait d'auv sen ch'va qui v'nait d'abeurvaîr au douit, et qu'tous les vaîsins s'en allaient à l'égllise, zouapp! un' sacrâîe bouffâîe d'vent vint s'empouquer dans l'parapllie et vou l'tourni d'sus-d'sous coum un bouhâle. Eh! j'vou d'mànde s'ill'en avait du broûs, Les vaîsins riaient à en t'nir leus ventre à leus brachie, et n'avaient qu'd'en kervaîr—respet d'la compengnie. Ma mère periait, men grànd-père rouâbllait—l'bouan Guiu seit pour non—tout en t'nànt l'parapllie de tout sa forche. L'tout en travers de ch'va aeut tànt d'peux qu'i fichi l'càmp ès fins-faeux d'âllés, et sa chaîne vint s'emberdêquer dans l'parapllie. Mais chu qu'ill'a d'pus drôle ch'est qu'jamais nou ne r'ouit ni ne r'vit ni ch'va ni parapllie; s'i ch'n'est que d'viers onze heure ou viron d'chutt' matinâîe là; ch'est-à-dire une heure et d'mie après chu qui v'nait de s'pâssaîr dans l'Bourg, daeux Vâllais—si che n'tait pouit les daeux jannes Brache ch'tait quiq'autres—qui s'trouvaient dans le Rué, aprés la tour de Berhon, et qui s'n-allaient pour Herm pâssaîr la journâîe â vê leus amouareuses, ou pour y tiraîr quiq'lapins, ouirent tout d'un caoup i'pus insaquiâblle de camas derrière aeux, justement coum un'pâra de souffllets d'forge à grànd nou n'a que d'les kervaîr—respet d'votre hounneur—et en mime temps i virent un'bête qu'i prînrent pour un' balaîne, un sherk ou un porpeis, ou pour le célèber serpent d'maîr. A quànd leus peux s'fut un' petit' miette évaubarâîe et qu'i's'asseûrirent que che n'tait qu'un ch'va, i mirent tout'les veiles au vent et couarirent dret pour dessus; mais pour tout que l'vent était bouan, i n'paeurent jamais l'attrapaîr. L'fichu ch'va allait pus vite que l'vent. Sus l'drain i baillirent à haut la çache, et s'n-allirent pour Herm. Mais il' étaient si émontiounnaîs et avaient tànt d'peux, que sàns dire mot, i r'chàngirent la course du baté et s'en r'vinrent au pus vite pour clz aeux, juràant et prom'tànt qu'si jamais i'r'mettaient l'pid à terre, i n'iraient jamais d'autre en Herm au Dinmanche.

Pour en r'venir au parapllie, nou r'trouvi long temps oprès la pouagnie oprès l'moulin de P'tit-Bo, et yeune des balaînes sus l'galet; mais du ch'va et du restànt du parapllie nou ne r'ouit jamais vent-n'vâgue. Men paure grànd-père faillit en mouarir; ma mère en perdit la tête, et jamais ne r'flt biaû saut.

Pour ak'vaîr: nou gardit la pouagnie du parapllie dans la têrrine à soupe sus l'dresseur. J' pense qu'all'y-est acouare. Et quànt à la balaîne j'en fis daeux morciaux, yun pour mé, et l'aûter je l'baîlli à ma soeur pour en faire des cercîles pour sa crinoline—respet d'l'-hounneur que j'vou deis. L'vaîsin Aberhan n'se pllagnit jamais d'sa carouagne—sàns r'preuche—mais i v'nait souvent vê men grànd père, et les daux bénis viers pâssaient la pus grànd'partie d'leus temps à djâsaîr entouar le maufait d'vier bllu parapllie, qu'est bien lian si va terjous, et le ch'va étou. Paix à leus os.

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A UN RÉVÉREND CRAPAUD.

Séyîz l'bienv'nu, moussieu l'crapaud
Ilo dans la vieille île ès âne;
Vou savaîz qu'leus tout pus grànd d'faut
Est l'horriblle entrinn'taî d'leus crânes:
Eh bien, s'ou' corrigîz chunna
Vou s'raîz, brâment, l'prumier d'vot' dra'.

Vou savaîz qu'tout âne est têtu;
Mais l's-uns l'sont biaûcaoup pus que l's-autres;
Si bien, qu'aût'feis, v'là qu'a valu
Pus d'un bien joli titre ès nôtres,
Suivànt l'érâgue, ou qu'un châcun
S'mourtrait d'bouan ou d'mauvais aigrun.

En tout prumier ll'a les "cllichards"*
Qui sont,nou dit, l's-ânes d'la ville;
D'long rapalis, faillis cracards;
Maladifs, attaquis d'la bile:
Terjous pllaintuchànt—v'la qu'j'ai oui;
Terjous malades n'mouaràant poui

L'âne d'vient "raîne" à Saint Sàmson
Et ch'est dans les praîs qu'i s'herbige;
Dans l'Ellos, dans l'marais, en d'muchon,
Tout' les sortes d'pertus s'érige:
Nou dit qu'en Guernesy n'y-a ieû
Jamais un pus fichu crâqueux.

*Clichard ou "clicheur," ouvrier- typographe. Qui fait des *clichets*, planches pour imprimer. Peut-être est-ce ici l'origine du mot. Je ne sais.

L'âne "ann'ton" au Vâlle est clz li,
Et biaû qu'i seit d'daeux sortes d'graînne;"
Dans l'Ellos s'i n'est qu'un étourdi
Il est bien pière à la Vingtaîne:
Dans l'fouaillage i s'écante au ser,
Et s'rait ékerbot, s'il'tait ner.

L'Cât'lain et "l'âne" au tout pur sàng,
Es superbes qualitaîs d'race;
Espritu, long d'oreille, et d'fllànc.
Ossin d's-admiraîr jamais n'lasse:
D'noblesse i s'pique étou bouan frais;
Prend d's-airs de prince, et s'en fait niais.

D'Saint Sauveux l'âne est "fouarmillon,"
Et meut coum un vier cat en pouque,
Peuplle étou, cordingue! à fouéson;
Tout autouar d'li boul'verse et bouque:
Fait des monquiaux, ma fé, de rien,
Et s'approvisiounne, et fait bien.

L'âne d'Saint Pierre est "l'ékerbot,"
Et ch'est l'pus au ser qu'i s'réville,'
Fort d'épaule, et d'étchîne, et d'co,
Il est de tout pertu la gu'ville:
Chicagne, i pâss'rait jour et jour
En cour'j'entends, dans l'mouache d'cour.

Qu'est qu'en est du cien d'Torteva,
Où, tout douach'ment, piâ-n-piâ, j'arrive?
Nou dit qu'ch'est "l'âne à pid de ch'va,"
Qui jamais cavalier n'déhouive;
Pâtient,' et doux coum un agné,
De tous ch'est l'pus docile, j'cré.

Pour quànt à l'âne app'laî "bourdon,"
Ch'est la Fouarêt qu'est sa pâresse;
Coum l'aîsse i porte un aigullon,
Et tout en bourdounnànt, vou blesse:
Mais, pour chu qu'est d'sen produit d'miel,
I'mettrait l'tout dans sen couain d'iel.

A Saint Martin, si bien j'comprends,
L'âne est biaûcaoup pus paîsson qu'viànde,
D'pîs qu'nou l'dit d' l'érâgue ès "dravans,"
Ichin s'la raison nou me d'mànde,
J'réponds: qu'ichin d'vànt d'leus mèquiers.
I'l'taient tous d'fâmaeux paîssounniers.

D' Saint-Andri l's-ânesse 'et l's-ânons
Sont les tous pus l'giers à la course
Chu qui leus valit l'nom "d' crainchons"
Titre, i paraît bien, qu'aeût sa source
Dans l'fait qu'sus l'criblle d' notre îlot
I' sont coupé, coquette et filot.

Pour ak' vaîr: S' l'âne individu
Autànt d'sen sembllâblle diffère
Coum font l 's-érâgue entre aeux, parbllu!
Quaî diversitaî d'caractère!
Ah! s' nou les pernait yun à yun,
Que d'bontaî, que d' noblesse, et d' frun!

V' la tout, moussieu l' crapaud, entouar
L' s-ânes d'clz non, et leus pernagues,
Et j' m' attends qu' ou m' diraîz, en r'touar,
Combien "d'crapauds," ill' a d' érâgues
Clz vou; mais surtout s' ll' en a ieû
A coue. Ah! v'là qu'jamais j' n' ai seû.

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OLD DANISH AND ENGLISH.

In considering the Scandinavian influence on English, our lexicographers have almost invariably turned to Icelandic for ancient forms, and Scandinavian cognates have, almost without exception, been taken either from Icelandic or from modern Danish or Swedish. This preference shown to Icelandic over the other old Scandinavian tongues is owing chiefly to two causes. In the first place, the great mass of Icelandic literature is much older than that of either Denmark or Sweden; and although the oldest Icelandic MSS. do not represent the state of the Northern tongue at the time of the Danish occupation of England, yet they come nearest to it of any. In the second place, the superior beauty and interest of the classical Icelandic literature have attracted foreign students, by whom Old Danish, with its dry legal and theological writings, is quite neglected. In Denmark itself the early national authors have been carefully edited and criticised, while the task of reading them has been lightened by the publication of dictionaries and special glossaries. The different Danish societies, philological and religious, are constantly adding to the collection of texts from the early times, and the publication of O. KALKAR'S great *Ordbog* offers perhaps the most convincing proof of the lively interest taken by Danes in their early language and literature. Outside of Scandinavia, however, the study of Old Danish is exceedingly limited. As a rule, the foreign student dates Danish literature

from HOLBERG, including possibly SAXO and the Rime chroniclers. From a literary standpoint this exclusion of the older writers is perfectly proper, but for the student of language the early Danish laws, and HARPESTRENG and his contemporaries, contain much valuable material.

In the present series of papers, I shall give some evident Old Danish cognates which have not appeared in any English dictionary, or which may have been imperfectly explained. The few derivations offered are given as suggestions rather than fixed conclusions. The subject of the Scandinavian influence on English is almost as treacherous as that of Celtic, and he who would venture upon it should do so in a spirit of extreme modesty, that his probable discomfiture may be the less grievous. It should be added that forms from the sixteenth and seventeenth centuries are to be accepted only with the greatest caution, since the influence of Platt-Deutsch and German upon Danish was very general at that time. In the following examples the English word is given first, and is followed by the oldest known Danish form, and after that by the later forms when these show any marked change. Owing to the confused state of orthography, several different forms often occur contemporaneously. Differences may often result, too, from dialectic divergences. *Abbat*, though derived independently from the Latin, is given as showing similar changes to those occurring in the English word.

ABBOT: *abbat* (about 1340), *abbet*, *abbud*, *abbed*. The form *abbat* occurs only in the early laws. The modern form is *abbed*.

ALDERMAN: *alderman* (1443), later appearing as *aldermand*. This word is used, as in Early English also, to designate a Roman Senator.

ANCHOR: *ackere*, *acker*, *anker*.

ANGER: *anger*, 'sorrow, pain.' The original meaning of anger in Danish as in English seems to be that given above. In a Danish play from the sixteenth century the word is used in the modern English sense, the only case in which this meaning is known to occur in Danish. It is possible that the adverb *angerlige* was used in the sense of 'angrily,' but the only example that might be so construed is extremely doubtful. *Angerløs*, 'without grief,' occurs very early. The modern sense in English is evidently developed from the Middle English and not taken from the derived Danish meaning. In Faroese the word occurs in several different senses, but all closely connected with the idea of trouble.

ANSWER: *antswar*, *andsvar*, *ansvar*. In the fourteenth century the verb *andsvare* occurs with the meaning to be responsible.

AUGER: Modern Danish *naver* is evidently not a cognate of 'auger' but of Dutch *naafboor*; for not only is it improbable that the *g* should have been dropped, but we find the uncontracted form *navbor*. In Icelandic we find only the form *nafarr*, mentioned by SKEAT. It may be noted in explanation of the survival of the two forms without change of meaning, that *naver* is used exclusively in Denmark, while *navbor* is confined to Norway. The simple word *nav*, 'hub,' also occurs in Danish.

AWE: *ave*, 'fear, check, control, restraint.' The first meaning of *awe* is not given by SKEAT, nor is it found in MURRAY'S dictionary. The present meaning seems to be derived from the earlier one by metonymy. In PEDER SYV (1660) the word also occurs as 'virtue,' and the adjective *aveløs*, 'without virtues,' is also found.

BALDERDASH: *balder* 'a blow,' *baldre* 'to strike.' Faroese *baldra* 'to make a noise.' The meaning of noise seems to be secondary, cause and effect. The word in its original sense would be more naturally compounded with *dask*, and SKEAT'S reference to *slapdash* helps out this idea. This agrees much better, too, with the early meaning of the English word, which has nothing to do with noise. This meaning of 'balderdash' offers the main objection to SKEAT'S explanation. In Old Danish we find *balde* 'to wind about,' Norwegian *balle sammen*, 'bundle up, huddle together.' Faroese *balla*, 'roll together in a bundle.' In all these the idea of mixing is contained. May not this meaning, which is evidently present in the earliest known English forms of the word, be the one that suggested the first part of 'balderdash'? The meaning, to be sure, is rare in Danish,

but the fact of its appearing in Norwegian and Faroese shows that it is not exceptional or local. It may be noted that both *balde* and *dask* are used figuratively for gossip. For a full account of the English compound see 'The New English Dictionary.'

BALE (3): *balge* 'a tub,' used in connection with bailing out a boat.

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CYNEWULF'S PRINCIPAL SOURCE FOR THE THIRD PART OF 'CHRIST.'

It is well known that, in 1853, FRANZ DIETRICH (*Zeitschrift für deutsches Alterthum* ix, 193–214) disclosed the threefold character of the Old English poem of 'Christ' (WÜLKER'S 'Geschichte der Angels. Litteratur,' pp. 172–3; EBERT'S 'Allgemeine Geschichte der Literatur des Mittelalters im Abendlande,' iii, 45–51; MORLEY'S 'English Writers,' new edition, ii, 227–9). According to this scholar, the first division, that of the Advent, terminates with line 439; the second, that of the Ascension, with line 778; while the third, that of the Last Judgment, extends from line 778 to the close of the poem. Its author, CYNEWULF, is supposed to have derived his subject-matter to some extent directly from the Bible, but also from Latin ecclesiastical writers. Thus, for example, DIETRICH showed that GREGORY'S Twenty-third Homily on the Gospels had been utilized for the second division, and his Tenth Homily for the third (WÜLKER, *l. c.*, p. 173; cf. EBERT, *l. c.*, p. 47). With these two exceptions, no originals for the 'Christ' have, so far as I am aware, been pointed out, though TEN BRINK ('Early English Literature,' pp. 49, 51, 53–55) suggests a general acquaintance on CYNEWULF'S part with Latin models.

There is a Latin hymn which might naturally be thought of in connection with the third part of the 'Christ,' the Last Judgment. It is one whose first stanza is quoted by BEDE in his treatise 'De Arte Metrica' (KEIL, 'Grammatici Latini,' vii, 259). The author is unknown. The date of the hymn is sufficiently early to admit of its having served as a model to CYNEWULF. MARCH ('Latin Hymns,' p. 256) says it "is as old as the seventh century;" EBERT (*op. cit.*, i, 530) is inclined to place it earlier: "wohl auch in das sechste Jahrhundert hinaufreichen kann" are his words. This hymn is both abecedarian and irregularly alliterative. It is best known, like most of the mediæval hymns, by its opening line,

"Apparebit repentina dies magna Domini."

I hope to show that the correspondences between this poem and the third division of the 'Christ' are so numerous and close as to justify us in the conclusion that here, at length, is the Latin model of which we are in search. For this purpose I will first quote without comment the corresponding passages in pairs, the Old English following the Latin.

I. Apparebit repentina dies magna Domini,
Fur obscura velut nocte improvisos occupans.

þonne mid fére foldbúende
se micla dæg meahtan dryhtnes
æt midre niht mægne bihlæmeð
scire gesceafte, swá oft sceaða fécne
þéof þristlice, þe on þýstre færeð,
on sweartre niht sorgléase hæleð
sęmninga forféhð slépe gebundne.
'Christ,' 868–874.

II. Clangor tubae per quaternas terrae plagas concinens,
Vivos una mortuosque Christo ciet obviam.

þonne frǫm féowerum foldan scéatum
þám ýtemestum eorðan rices
ęnglas ælbeorhte on efen bláwað
býman on brehtme, beofað middangeard,
hrúse under hæleðum; hlýdað tósęmne
trume and torhte wið tungla gǫng,
singað and swinsiað súðan and norðan,
éastan and westan ofer ealle gesceaft,
węccað of déaðe dryhtgumena bearn,
eall mǫnna cynn tó meotudsceafte
ęgeslic of þére ealdan moldan, hátað hý upp ástandan
snéome of slépe þý fæstan.
'Christ,' 879–890[a].

III. De coelesti iudex arce, maiestate fulgidus,
Claris angelorum choris comitatus aderit.

þonne sęmninga ou Sýne beorg
súðan-éastan sunnan léoma
cymeð of scyppende scýnan léohtor,
þǫnne hit mǫn mægen módum áhycgan,
beorhte blican, þonne bearn godes
þurh heofona gehleodu hider óðýweð.
Cymeð wundorlic Cristes onsýn,

æðelcyninges wlite ƕastan frǫm roderum
on sefan swéte sinum folce,
biter bealofullum, geblǽd wundrum,
ƕadgum and earmum ungelice.
. . . . . .
ǫnd him on healfa gehwone heofonǫngla þréat
ymbútan farað, ælbeorhtra scolu,
hǫrgas háligra héapum geneahhe.
'Christ,' 900–910, 928–930.

IV. Erubescet orbis lunae, sol et obscurabitur,
Stellae cadent pallescentes, mundi tremet ambitus.

þonne weorðeð sunne sweart gewǫnded
ou blódes hiw, séo þe beorhte scán
ofer érworuld ælda bearnum;
móna þæt sylfe, þe ér mǫncynne
nihtes lýhte, niðer gehréoseð,
and steorran swá sǫme strédað of heofone
þurh þá strǫngan lyft stormum ábéatne.
'Christ,' 935–941.

V. Flamma ignis anteibit iusti vultum iudicis,
Coelos, terras et profundi fluctus ponti devorans.

Dyneð déop gesceaft and fore dryhtne færeð
wælmfýra mæst ofer widne grund,
hlǫmmeð háta lég.
. . . . . .
þonne eall þréo on efen nimeð
wǫn fýres wælm wide tósǫmne,
se swearta lig: sǽs mid hyra fiscum,
eorðan mid hire beorgum, and upheofon
torhtne mid his tunglum.
'Christ,' 931–933[a], 965–969[a].

VI. Gloriosus in sublimi Rex sedebit solio,
Angelorum tremebunda circumstabunt agmina.

þonne mihtig god on þone mǽran beorg
mid þý mǽstan mægenþrymme cymeð,
heofonǫngla cyning hálig scineð,
wuldorlíc ofer weredum, waldende god,
ǫnd hine ymbútan æðelduguð béteast
hálge hǫrefédan hlútre blícað,
ƕadig ǫngla gedryht: ingeþǫncum
forhte beofiað fore fæder ǫgsan.
. . . . . .
þǫnne Crist siteð on his cynestóle,
on héahsetle heofonmægna god.
'Christ,' 1008–1015, 1217–8.

VII. Huius omnes ad electi colligentur dexteram,
Pravi pavent a sinistris, hoedi velut foetidi.

þonne béoð gesǫmnad on þá swíðran hǫnd
þá clǽnan folc Críste sylfum
gecorene bi cystum, þá ér sinne cwide georne
lustum lǽstun on hyra lífdagum,
ǫnd þǽr wǫmsceaðan on þone wyrsan dǽl
fore scyppende scyrede weorðað,
háteð him gewítan on þá winstran hǫnd
sigora sóðcyning synfulra weorud,
þǽr hý árásade réoluð and beofiað
fore fréan forhte swá fúle swá gǽt,
unsýfre folc, árna ne wénað.
'Christ,' 1222–1232.

VIII. Ite, dicit Rex ad dextros, regnum coeli sumite,
Pater vobis quod paravit ante omne saeculum.
Karitate qui fraterna me iuvistis pauperem,
Caritatis nunc mercedem reportate divites.
Magnus illis dicet iudex: cum iuvistis pauperes,
Panem, domum, vestem dantes, me iuvistis humiles.

Onfóð nú mid fréondum mines fæder rice,
þæt ƕow wæs ér woruldum wynlice gearo,
blǽd mid blissum, beorht éðles wlite,
þonne gé þá lífwelan mid þám léofestum
swáse swegldréamas gesèon mósten!
Gé þæs earnedon, þá gé earme mǫn
woruldþearfende willum onféngun
on mildum sefan: þonne hý him þurh minne
ǫman
ƕaðmóde tó ƕow árna bǽdun,
þǫnne gé hyra hulpon and him hleoð géfon,
hingrendum hláf and hrægl nacedum,
and þá þe on sáre séoce lágun,
æfdon unsófte ádle gebundne,
tó þám gé holdlice hyge staðeladon
mid módes myne; eall gé þæt mé dydon,
þonne gé hý mid sibbum sóhtun and hyra
sefan tyrmedon
forð on frófre: þæs gé fægre sceolon
léan mid léofum lange brúcan.
'Christ,' 1345–1362.

IX. Nec tardabit et sinistris loqui iustus arbiter:
In gehennae, maledicti, flammas hinc discedite!
Obsecrantem me audire despexistis mendicum,
Nudo vestem non dedistis, neglexistis languidem.
Quibus contra iudex altus: Mendicanti quamdiu
Opem ferre despexistis, me sprevistis improbi.
Retro ruent tum iniusti ignes in perpetuos,
Vermis quorum non morietur, flamma nec restinguitur.
Satan atro cum ministris quo tenetur carcere,
Fletus ubi mugitusque, strident omnes dentibus.

Onginneð þonne tó þám yflum ungelice
wordum mæðlan, þe him bið on þá wynstran
hǫnd
. . . . . .
Biðéad ic ƕow, þæt gé bróðor mine
in woruldríce wel árétten,

of þám ðhtum, þe ic ẏow on eorðan geaf,
earmra hulpen: earge gẹ þæt lǽstun!
þearfum forwyrndon, þæt hi under ẏowrum
þæce mósten
in gebúgan, and him ęghwæs oftugon
þurh heardne hyge hrægles nacedum,
móses męteléasum: þéah hý him þurh minne
nęman
wérge wǫnhale wǽtan bádan
drynces gedreahte, duguða léase,
þurste gepegede (?), *gẹ him þriste oftugan.*
Sárge gẹ ne sóhton ne him swǽslic word
frófre gesprǽcon, þæt hý þý fréoran hyge
móde geféngen. Eall gẹ þæt mé dydon
tó hýnðum heofoncyninge! þæs gẹ sceolon
hearde ádréogan
wite tó widan ealdre, wrǽc mid déoflum
gepolian!
. . . . . .
Farað nú áwyrgde willum biscyrede
ęngla dréames on ece fir,
þæt wæs Sátane and his gesíðum mid
déofle gegearwad and þére deorcan scole
hát and heorogrim: on þæt gẹ hréosan sceo-
lan.
Ne mágon hi þonne gehýnan heofoncyninges
bibod
rǽdum birofene: sceolon rače feallan
on grimne grund, þá ér wið gode wunnon.
. . . . . .
wérge tó forwyrde on witehús.
. . . . . .
Ne mæg þæt háte dæl of heoloðcynne
in sinnihte synne forbærnan
tó widan fẹore wǫm of þére sáwle,
ac þér se déopa séað dréorge fédeð,
grundléas giemeð gǽsta on þéostre,
éleð hý mid þý ealdan lige and mid þý
ęgsan forste,
wráðum wyrmum and mid wíta fela
frécnum feorhgómum folcum scęndeð.

'Christ,' 1363–4, 1500–1515, 1520–1527, 1536, 1542–1549.

X. Tunc fideles ad coelestem sustollentur patriam,
Choros inter angelorum regni petent gaudia.

Urbis summae Hierusalem introibunt gloriam,
Vera lucis atque pacis in qua fulget visio.

XPM regem iam paterna claritate splendidum
Ubi celsa beatorum contemplantur agmina.

þonne þá gecorenan fore Crist berað
beorhte frætwe.
. . . . . .
þæt is se éðel, þe nó gęgndad weorðeð.
. . . . . .
áwo tó ealdre ęngla gemánan.
. . . . . .
fæder ealra geweald
hafað and healdeð háligra weorud.
þér is ęngla sǫng, éadigra blis!
þér is séo dýre dryhtnes onsien
eallum þém gesélgum sunnan léohtre!
. . . . . .
frið fréondum bitwéon forð bútan æfestum
gesélgum on swegle, sib bútan níðe
hálgum on gemǫnge.
. . . . . .
ac þér cyninges giefe
áwo brúcað éadigra gedryht,
weoruda wlitescýnast, wuldres mid dryhten!

'Christ,' 1635–6[a], 1640, 1646, 1648[b]-1652, 1659-1661, 1663[b],-1665.

It will not escape observation:

1. That there is a considerable number of verbal resemblances between the Latin and the Old English, amounting in several instances to literal translations. Thus:

I. a. repentina: *mid fére, sęmninga*
b. dies magna: *se micla dæg*
c. Domini: *dryhtnes*
d. fur: *þéof*
e. velut: *swá*
f. obscura nocte: *on sweartre niht*
g. improvisos: *sorgléase*
h. occupans: *forféhð*

II. a. clangor tubae: *býman on brehtme*
b. per quaternas terrae plagas: *frǫm féowerum foldan scéatum*
c. concinens: *singað and swinsiað*
d. ciet mortuos: *węccað of déaðe dryhtgumena bearn*
e. obviam Christo: *tó meotudsceafte* (?)

III. a. maiestate fulgidus: (loosely paraphrased in ll. 900–910, preserving, however, the thought of both words); cf. *mægenþrymme*, l. 1009.
b. comitatus: *on healfa gehwone*
c. angelorum choris: *heofonęngla þréat, hęrgas háligra*
d. claris: *ælbeorhtra*

IV. a. sol obscurabitur: *sunne sweart gewęndeð*

b. erubescet: *gewęndeð on blódes hiw* (applied to the sun instead of the moon)
c. stellae cadent: *steorran strédað of heofone*
V. a. ante vultum iudicis: *fore dryhtne*
b. flamma ignis: *wælmfýra mæst, háta lég.*
c. coelos: *upheofon*
d. terras: *eorðan*
e. fluctus ponti: *sæs*
VI. a. in sublimi solio: *on his cynestóle, on héahsetle*
b. sedebit: *siteð*
c. gloriosus Rex: *heofonmægna God*
d. circum-: *ymbútan*
e. angelorum agmina: *engla gedryht*
f. tremebunda: *forhte beofiað*
VII. a. electi: *gecorene*
b. colligentur: *béoð gesęmnad*
c. ad dexteram: *on þá swiðran hęnd*
d. a sinistris: *on þá winstran hęnd*
e. pravi: *węmsceaðan*
f. pavent: *béofiað forefréan forhte*
g. velut: *swá*
h. hoedi: *gát*
i. foetidi: *fúle, unsýfre* (?)
VIII. a. sumite: *onfóð*
b. regnum; *rice*
c. pater: *fæder*
d. quod paravit: *þæt . . wæs . . gearo*
e. ante omne saeculum: *ær woruldum*
f. mercedem: *léan,* (*gé þæs earnedon*)
g. reportate: *ge . . sceolon . . brúcan*
h. pauperes: *earme męn*
i. panem: *hláf*
j. vestem: *hrægl*
IX. a. sinistris: *yflum*
b. loqui: *wordum mæðlan*
c. nec tardabit: *onginneð*
d. obsecrantem me: *þurh minne nęman . . béedan*
e. nudo vestem: *hrægles nacedum*
f. neglexistis languidum: *sárge gé ne sóhton*
g. me sprevistis: *gé þæt mé dydon tó hýnðum*
h. maledicti: *áwyrgede*
i. in flammas gehennae: *on ece fír*
j. discedite: *farað*
k. Satan cum ministris: *Satane and his gesíðum mid*
l. ruent: *gé hréosan sceolon, sceolon rače feallan*
m. carcere: *wítehús*
n. in perpetuos: *sinnihte, tó widan féore*
o. vermis: *wráðum wyrmum*
X. a. fideles: *þá gecorenan*
b. patriam: *éðel*
c. inter choros angelorum: *engla gemánan, engla sęng*
d. paterna: *fæder* (?)
e. beatorum agmina: *éadigra gedryht*
f. lucis visio: *dryhtnes onsien sunnan léohtre*
g. pacis: *fríð, síb*

2. That, in certain of these cases, the Old English word or phrase would not correspond to the Latin of the Vulgate texts on which the Latin hymn is based. Thus:

I. f. obscura: *sweartre*
I. g. improvisos: *sorgléase*
I. h. occupans: *forféhð*
II. c. concinens: *singað and swinsiað*
II. d. ciet: *węccað*
III. d. claris: *ælbeorhtra*
V. e. fluctus ponti: *sæs*
VI. e. angelorum agmina: *engla gedryht*
VI. f. tremebunda: *forhte beofiað*
VII. f. pavent: *beofiað fore fréan forhte*
VII. i. foetidi: *fúle*
VIII. f. mercedem: *léan*
VIII. i. panem: *hláf*
VIII. j. vestem: *hrægl*
IX. g. me sprevistis: *mé dydon tó hýnðum*
IX. k. satan cum ministris: *Satane and his gesíðum mid*
IX. l. ruent: *hréosan, feallan.*
X. b. patriam: *éðel*
X. e. beatorum agmina: *éadigra gedryht*
X. g. pacis: *fríð, síb*

Most of the foregoing seem to me conclusive with respect to CYNEWULF'S use of this hymn.

3. That, as a rule, the order of events in the Latin hymn is followed by CYNEWULF. So in I, II, III, IV, VI, VII, VIII, IX (in general),

X (in general). With respect to V, the Old English poem anticipates a portion, that referring to the flame of fire, placing it before the whole of IV.

4. That certain distichs of the Latin hymn are not paraphrased by CYNEWULF. These are the distichs beginning with B, L, P, Y and Z. B interrupts the narrative, though not more than CYNEWULF frequently does in other places; L and P introduce a dramatic element, which would be out of place here (EBERT, *op. cit.*, 3: 50–51); Y and Z are hortatory, and not epical. The omission of L and P is more intelligible than that of B, Y and Z; CYNEWULF is dramatic in the first part of the 'Christ,' the Advent, and not in the second and third; but he is frequently hortatory and admonitive, perhaps so frequently as to leave no space for sermonizing at just these points. Another reason for the exclusion of the questions put by the righteous and the wicked respectively may be found in CYNEWULF'S probable unwillingness to interrupt these solemn and awful deliverances by anything in the nature of a retort.

5. That the passages of 'Christ' here quoted do not cover the whole of DIETRICH'S third division, and, in fact, that only a small proportion of these 916 lines is adduced in evidence. To meet this objection it will be necessary to examine these lines somewhat more carefully, but first to consider what subject-matter is furnished us by the stanzas of the Latin hymn, so far as made use of by CYNEWULF. An analysis of these stanzas or distichs shows that we have ten stages in the development, ten *Leitmotive*, as they might be called.

I. The great day of the Lord shall appear suddenly, like a thief seizing the unwary in the dark night.

II. The sound of the trumpet shall summon quick and dead from the four corners of the earth.

III. The Judge shall approach, resplendent in majesty, attended by the angelic choirs.

IV. The sun shall be turned into darkness, and the moon into blood; the stars shall fall, and the earth be shaken.

V. Fire shall break out before the face of the Judge, and consume heaven, earth and sea.

VI. The King shall sit on the throne of his majesty, surrounded by trembling hosts of angels.

VII. The elect shall be gathered at the right, and the wicked, like fetid goats, at the left.

VIII. The righteous shall be welcomed to the kingdom, because of their pity for the poor.

IX. The wicked shall be cast into hell, because of their uncharitableness.

X. The faithful shall be admitted to the joys of Paradise.

For the sake of brevity, these may be called respectively the Doomsday motive, the Trumpet motive, the Judge, Darkness, Fire, Throne, Assemblage, Welcome, Sentence and Paradise motives. The object of this analysis is to exhibit the re-introduction and blending of these motives in various transitional passages. Other motives are occasionally found, and will be characterized as occasion requires.

GREIN'S sixteenth Canto of the 'Christ,' ll. 779–867, is a transitional passage; 779–782^{a}, connective passage, referring to the close of the preceding division; 782–785^{a}, Doomsday motive; 785^{b}–789^{a}, Advent motive; 789^{b}–796, Doomsday motive, personal fear; 797–808^{a}, Doomsday motive, Rune passage; 808^{b}–815, Fire motive; 816–826^{a}, exhortation; 826^{b}–828^{a}, Darkness motive (cf. IV); 828^{b}–832, Sentence motive; 833–848^{a}, Judge motive, and terror of sinners; 848^{b}–850, exhortation; 851–867, comparison of life to a voyage, with exhortation (865–867), ending in Ascension motive (*þá hé heofonum ástág*). The whole passage forms a kind of interlude, while it is also a prelude to Part III, as is apparent from the repetition of the whole Judgment motive in various forms, while the Advent and Ascension motives occur only once each.

A strong chord is struck at the opening of the Judgment Poem proper (GREIN'S Seventeenth Canto). This is the passage first quoted under I (ll. 868–874); 875 amplifies 873–874; 876–878 possibly renders the *vivos* of II; 879–890^{a} is the passage given under II, the principal Trumpet motive; 890^{b}–899 seems to be a variation on the Assemblage motive,

anticipatory; 900–910, principal Judge motive; 911–921, paraphrase of *maiestate fulgidus*; 922–925ª, exhortation, passing into (925ᵇ–930) second part of principal Judge motive (the attending angels); 931–933ª, first half of principal Fire motive, anticipatory of its place in the Latin hymn; 933–934, opening chord of Darkness motive; 935–941, principal Darkness motive; 942–944ª, repetition of Judge motive, extended by mention of the accompanying multitude (944ª–948ª); 948ᵇ–956, repetition of Trumpet motive; 957–959, anticipation of Sentence motive (?); 961, Doomsday motive as terror, passing over into (965–969ª) principal Fire motive, second part; 969ᵇ–989ª, poetical amplification and variation of Fire motive; 989ᵇ–992ª, repetition of Darkness motive, last part (*mundi tremet ambitus?*); 992ᵇ–994, Doomsday motive, terror; 995–997, Fire motive repeated; 998-1000ª, Doomsday motive, terror and anguish, passing into (1000ᵇ–1007) Fire motive repeated, which ends the canto with conflagration.

In contrast with the close of the preceding, the Eighteenth Canto begins (1008–1015) with the coming of the King in glory (Throne motive blended to some extent with Judge motive); 1016–1022ª, amplification of Throne motive (*tremebunda agmina*); 1022ᵇ–1043ª, resumption of Trumpet motive (*Christo ciet obviam*); 1043ª–1045ª, Fire and Darkness motives; 1045ª–1083, Throne motive (thoughts and intents of the heart revealed before a word is spoken), complicated by passing allusions to previous motives; anticipatory introduction of the Rood motive in 1065ᵇ–1066 (*and séo héa ród, ryht árǽred rices tó béame*); 1084–1216, Rood motive, with extended reference to the Crucifixion, its import, and the accompanying signs.

At the beginning of the Nineteenth Canto stands the principal Throne motive (1217–1218), which is extended in 1219–1221; the Assemblage motive follows immediately, 1222–1232; 1233–1234, the Welcome and Sentence motives are slightly anticipated, though only as a kind of extension of the Assemblage motive; 1235–1262, the three notes of the righteous, and, 1263–1301, those of the wicked; 1302–1336, the advantages of confession and self-knowledge, passing into the Throne motive (1335–1336). The whole of the Twentieth Canto (1337–1362) is occupied by the Welcome motive. The first lines of the Twenty-first Canto (1363–1365) introduce the Sentence motive; 1366–1378ª, folly of expecting mercy, passing into (1378ᵇ–1499) an address by the Judge to the wicked, in which his loving-kindness is rehearsed, with introduction of the Advent motive (1419ᵇ–1426ª) and the Passion motive (1434–1454); the Sentence motive then appears, justified by their uncharitableness (1500–1515), and culminating in the sentence itself (1516–1524); 1525–1549, fulfilment of the decree. In the Twenty-second Canto, general reflections and admonition (1550–1634), passing into the Paradise motive (1635–1690), the poem being closed by a pointed rhetorical question.

The proof that the Third Part of CYNEWULF's poem is based on the Latin hymn will now, I think, appear conclusive. It has been shown that, in general, the order of events is that of the hymn, and that deviations from this order are either quite exceptional or only apparent, and are due in the latter case to the fondness for variations upon a theme, and for the interlacing of motives, both of which are almost inseparable from the peculiar constitution of Old English poetry. It has been shown that, in a large number of instances, the Old English words correspond to the Latin words of the hymn, and might often be regarded as literal translations of them, and that in many cases it would be vain to seek for their originals in corresponding portions of the Vulgate. It has further been shown that the omission of certain distichs of the Latin hymn from CYNEWULF's scheme can be easily accounted for. No other production antecedent to CYNEWULF's presents the incidents of the Last Judgment in the same order and at the same time in similar language, so far as is yet known. The principal motives frequently occur at the beginning of a canto, or are introduced by the adverb *ponne*. Finally, though episodes, reflective passages and exhortations are interspersed, there is nothing, either in their frequency or character, to invalidate the theory which is here set forth.

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Concordance of the Divina Commedia, by EDWARD ALLEN FAY. Published by the Dante Society, Cambridge, Mass.

If no other result should come from the DANTE SOCIETY than this handsome volume, it alone would be an ample justification for its existence. Only the constant use of a concordance can show how great has been its necessity. Useful as are the vocabularies, dictionaries, or manuals of BLANC, POLETTO and FERRAZZI, they could not take the place for the DANTE student of a concordance where the context of every word is found; or, at least enough of it to give what is usually sought for, the grammatical construction and general sense of the word. It is impossible to pass a summary judgment on such a work as this without constant and long-continued use. I can only say that I have not once failed to find what I have sought in the not infrequent occasions when I have consulted it. It would also be an ungracious thing to find fault with what has been furnished at the cost of so much drudgery and perplexity, especially when it is not probable that any solution of the various problems requiring it would be satisfactory to everybody. What little I have to say that may seem like fault-finding, is to be considered as scarcely more than suggestions which might perhaps not commend themselves to my own judgment if I were responsible for the book myself, instead of occupying the comparatively safe and agreeable position of a critic.

WITTE'S text of 1862 (I take it, the 8vo edition) is followed, but the readings of the Florentine edition of 1837 are also given where they differ from WITTE'S. It would be manifestly impossible to give all the variants of all the editions, nor would the advantage be at all proportional to the increased toil and expense, and certainly no better selection could be made than these; it seems a pity, however, that some of the more important and interesting readings found in some of the better editions find no place here; for example, *senno*, Inf. xviii, 91 (FOSCOLO); *comporta*, Inf. xx, 30 (SCARTAZZINI); *I s'appellava*, Par. xxiv, 135 (LUBIN), and others. It is true that some of these occur as foot-notes, but this would be of little or no service to him who did not know the alternative reading.

The words are in strict alphabetical order, even different forms of the same word, as *prender* and *prendere*, are found in their place. The arrangement of the examples under each word is somewhat peculiar and sometimes renders difficult the discovery of any particular example. The citations are first arranged with reference to the different meaning; starting from the primary sense, I suppose, and thence going to the various derived senses, though that is not entirely clear. Then, under each word also, the order is determined by the alphabetical arrangement of the words with which the reference word is most closely connected, and it is explained what these words are assumed to be. This double arrangement is not perfectly clear. I recognize the difficulty of finding any order which would be entirely satisfactory, but I cannot help thinking that a simpler arrangement would have better served the convenience of those who are likely to use the book, either an arrangement according to the order of occurrence in the poem, or perhaps the second of the two guiding principles alone, as in some cases (for example, in *gran*) proved to be necessary. At all events, the searcher will be little helped by the first principle, unless he knows enough of the context to be able to determine its exact place in the order of the meanings; not to speak of the difficulty of coming to an agreement as to what that order should be.

The 'Concordance' furnishes abundant material for the literary study of DANTE'S vocabulary in the 'Commedia,' and we must be thankful for what we have. No doubt PROFESSOR FAY was justified in not citing the commoner verbal, adverbial and pronominal forms: the opinions of publishers and probable buyers must be consulted, and it is hardly to be supposed that commercial prudence would have approved giving to the book such a size as a complete concordance would make; as it is, only the generosity of an unknown benefactor could have secured the publication of what appeals to such a restricted public. But I cannot help expressing the hope that a time will come when all words, not excluding the commonest, shall be found in a concordance executed with the care and devotion which PROFESSOR FAY has

shown in the preparation of this handsome volume. For linguistic purposes, certainly, it would be interesting to know the frequency of some forms which he has omitted. The archaic *quei* for *quel*, which has caused some differences in the text, might well have been included in the less common forms of common words, as *en* and *sie*.

But this, it is to be hoped, will come in time, as also what seems a natural corollary to this labor—a concordance to the prose works—involving even greater drudgery (from the corrupt state of the text of the 'Convito' particularly), and more thankless, too, covering longer stretches of somewhat arid matter. But the service to DANTE students would be second only to that already done them by PROFESSOR FAY.

E. L. WALTER.

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ENGLISH LITERATURE.

English Writers: an Attempt towards a History of English Literature. By HENRY MORLEY, LL. D., Professor of English Literature at University College, London. Vol. iv. *The Fourteenth Century*. In Two Books.—Book i. Cassell & Co., Limited, London, 1889.

PROFESSOR MORLEY'S 'History of English Literature' is gradually progressing, and we have now reached the literature of the fourteenth century, before CHAUCER. The present volume includes from the 'Romaunt of the Rose' to LANGLAND, and the literature now begins to be of more general interest. This volume will be found more interesting and less digressive than any that has preceded it. The first two chapters alone discuss subjects lying outside of English literature proper, but here they are closely connected with it; namely, the French 'Romaunt of the Rose,' and PETRARCH and BOCCACCIO. A summary is given of the French poem by GUILLAUME DE LORRIS (1230) and its continuation by JEAN DE MEUNG (1270), but the discussion of the English translation is postponed to the next volume, on CHAUCER. A very full account of the life of PETRARCH is given, and a shorter notice of BOCCACCIO, but we miss any critical treatment of the influence of Italian upon English literature in this century; perhaps this, too, is only postponed. RICHARD OF BURY and his Latin 'Philobiblon' chiefly occupy the following chapter. PROFESSOR MORLEY has recently made this curious work accessible to all in the last volume (63) of his Universal Library, and it has just been critically edited by E. C. THOMAS. The Miracle Plays are next treated in an interesting manner, each of the four series, Chester, Towneley, Coventry, and York, being noticed more or less fully; and in the "Last Leaves" to this volume PROFESSOR MORLEY calls attention to the article of HOHLFELD in the current (eleventh) volume of *Anglia* (pp. 219–310) on "Die altenglischen Collektivmisterien." The 'Cursor Mundi' is, for the first time in any history of English literature, considered with due regard to its importance,—after DR. MORRIS'S edition for the E. E. T. S (which, it may be hoped, will be completed soon),—and together with it the Northern collection of Homilies and the Southern, of Legends. GOWER fills three chapters, nearly one hundred pages, a space disproportionate to his importance some may think, but we have, also for the first time as far as I know, a pretty full summary of his Latin 'Vox Clamantis,' and the fullest that I have met with of his 'Confessio Amantis.' PAULI'S edition (3 vols., 1857) is duly referred to as "the best text of GOWER'S English poem," but it needs re-editing. It may be remarked in passing that PROFESSOR MORLEY says (p. 221), that CHAUCER told the story of Rosiphele in the 'Flower and the Leaf.' It is to be hoped that before the next volume appears he will have revised his opinion as to the Chaucerian authorship of that poem. I rather suspect that it is a statement repeated without revision from the old edition of 'English Writers' of twenty years ago. The Latin Chronicles of the fourteenth century follow, the most important of which is the 'Polichronicon' of RALPH HIGDEN, with the English translation of TREVISA (1387). PROFESSOR MORLEY mentions the edition in the *Rolls Series* as edited by MR. CHURCHILL BABINGTON; but MR. BABINGTON edited only two of the nine volumes, and it was completed by the REV. J. R. LUMBY. The next chapter, entitled "War and Religion," includes several

writers, such as LAWRENCE MINOT, RICHARD ROLLE, DAN MICHEL, and WILLIAM OF SHOREHAM, and their works. MINOT'S lyrical war poems (1333–52) receive due recognition, and they well deserve it, for they are *sui generis* at this period, but while SCHOLLE'S edition (1884) in *Quellen und Forschungen* is mentioned, PROFESSOR MORLEY omits MR. JOSEPH HALL'S more recent useful little edition in the *Clarendon Press Series* (1887). A summary of the 'Legend of Theophilus' closes this chapter. In connection with this legend reference may be made here to LUDORFF'S article in *Anglia* (vii, 110–115) on WILLIAM FORREST'S 'Theophiluslegende,' written in the sixteenth century (see my report of *Anglia* in *Amer. Journal of Phil.*, vi, 371). The following chapter notices the so-called 'Travels' of Sir JOHN MAUNDEVILLE, and, after the article of MR. NICHOLSON and COL. YULE in the ninth edition of the 'Encyclopedia Britannica' (vol. xv), PROFESSOR MORLEY rightly says (p. 283): "The English version was made by an unknown translator, at the beginning of the fifteenth century, from a defective copy of the French original." The present writer used to wonder why writers of histories of English literature placed the English version of these 'Travels' in the middle of the fourteenth century, earlier than any of the poems of CHAUCER, when the language is so manifestly later. His mind was never satisfied on the subject until this article of COL. YULE and MR. NICHOLSON appeared, which has given its true position to this English version. It is hoped that writers of manuals of English literature for schools will take note of it, and not continue to perpetuate the blunder, as yet uncorrected in them. Attention may be called to a slight chronological oversight near the top of p. 283.

The last chapter treats very fully WILLIAM LANGLAND and his 'Vision of Piers Plowman,' of course after PROFESSOR SKEAT'S *magnum opus*. Here, too, we have a full summary of the contents of the work, and this is PROFESSOR MORLEY'S great service in the present volume, making accessible to the general public the contents of works in English literature of the fourteenth century which are not as well known as they ought to be. While very much fuller in this respect than TEN BRINK'S 'Early English Literature,' we miss the criticism that characterizes that work. However, there will be more room for it in the volumes to follow, and I trust that the author will not be so sparing of it; for he shows himself well acquainted with the latest investigations, and is eminently qualified to give us a critical, as well as a descriptive, history of English literature. After a life spent in this labor, PROFESSOR MORLEY possesses qualifications for the work which we shall not soon find in another, and we may hope that the work will be so written as not to need re-writing in any respect.

A concluding remark may be made with respect to PROFESSOR MORLEY'S modernizing of LANGLAND'S language in certain passages quoted. He has followed the C-text and has changed the forms, as if the spelling made no difference, intending thereby to make the language more intelligible to the general reader; but it seems to me that it would be better to stick to PROFESSOR SKEAT'S text, for the risk is run of writing no English, neither that of the fourteenth century nor of the present day; for example, on p. 331, we find the past participles *underfong* and *hold*: the original text has better *underfonge* and *holde*, shortened forms of the fuller *underfongen* and *holden* of the B-text. So p. 333, PROFESSOR MORLEY writes *wotst* for *wost*; but *wost* alone is correct, for it is the direct descendant of the Old English *wāst*. These may seem small points, but it is better to give the original text with explanations when necessary.

We are informed (p. 361) that "the fifth and sixth volumes should follow in May and October, 1889," which "will complete the record of the Fourteenth Century, and carry it on from CHAUCER to CAXTON." I trust that no "unforeseen event" may occur, and that we may soon have the volume on CHAUCER and WYCLIF.

JAMES M. GARNETT.

University of Virginia.

CHAUCER'S MINOR POEMS.

CHAUCER: *The Minor Poems.* Edited by WALTER W. SKEAT. Oxford, at the Clarendon Press, 1888. 8vo, pp. lxxxvi, 462.

DR. FURNIVALL* has made an appeal for "somebody with access to a large library to compile 'The Praise of Chaucer'—all allusions to him from his own day to (say) DRYDEN, and the chief ones since." This appeal, it is hoped, will soon find a fitting response; for a history of opinion relating to CHAUCER as a poet, which would be made possible by such a collection of evidence, would constitute a novel and important adjunct to the history of English poetry. Just as the characteristics of the dramatists of the Restoration Period may be understood by their treatment of the plays of SHAKESPEARE, so the repute of CHAUCER at any given time will serve to reveal much of the culture and of the poetic fashions of that time. It is well known, for example, that DRYDEN was an enthusiastic admirer of CHAUCER, but it was an admiration that was unpardonably restricted. He praised CHAUCER as a "perpetual fountain of good sense," and, as "the father of English poetry," held him "in the same degree of veneration as the Grecians held HOMER, or the Romans, VIRGIL;" but the sad limitation followed: "The verse of CHAUCER, I confess, is not harmonious to us; but is like the eloquence of one whom TACITUS commends, it was *auribus istius temporis accommodata*: they who lived with him, and some time after him, thought it musical; and it continues so even in our judgment, if compared with the numbers of LYDGATE and GOWER his contemporaries: there is a rude sweetness of a Scotch tune in it, which is natural and pleasing, though not perfect . . . It were an easy matter to produce some thousands of his verses which are lame for want of half a foot, and sometimes a whole one, and which no pronunciation can make otherwise. We can only say, that he lived in the infancy of our poetry, and that nothing is brought to perfection at the first."† That DRYDEN'S judgment of the harmonies of CHAUCER'S verse was the common judgment of his day, is confirmed by other witnesses. It is in the same mood that WALLER ‡ wrote:

> "CHAUCER his sense can only boast;
> The glory of his numbers lost!
> Years have defaced his matchless strain;
> And yet he did not sing in vain."

The romantic freshness and freedom of CHAUCER, as surely and for the same reason as that of the Elizabethans, was not in accord with the canon of conventional diction and of artificial correctness. A time of reaction, however, set in, and a "return to Elizabethanism has marked the whole course of Victorian poetry." If, as MR. SYMONDS§ says, "the general scope and tone of poetry in these periods are closely similar," there has, as a natural consequence, been restored a bond of sympathy between the first period of romantic spontaneity and the last. Such considerations bring us to the true point from which to regard the poems of CHAUCER. The period that was ushered in by the boyish filchings from CHAUCER'S vocabulary, was also born with a spirit attuned to his harmonies. And how intuitive has been our return to CHAUCER! Not satisfied with that freedom in poetic art introduced by CHATTERTON, COLERIDGE, BYRON, WORDSWORTH, KEATS, SHELLEY, TENNYSON and BROWNING, "the brawniest neo-Elizabethan Titan," but even in our refinements of that art we have, by a circuitous way, been strangely brought to the same practices which CHAUCER delighted in; we suffer our poets to assay those compositions

> "That highten Balades, Roundels, Virelayes."

A mere hint is thus given of a theme which properly developed would reveal a peculiar appropriateness of the publication now under review. But space will permit no more than the expression of the hope that many new readers may be won to the appreciation of poems too frequently unknown even to readers of the 'Canterbury Tales.' The intrinsic merit of some of these poems falls below the highest mark of the poet's achievement, others stand high on the scale of excellence, and moreover bring us peculiarly near to CHAUCER'S personality; but it is enough to say that they

*_Academy_, December 22, 1888.

†Preface to Fables. Globe ed. p. 499.

‡In a poem entitled 'Of English Verse.'

§_Fortnightly Review_, January, 1889.

all reflect the picturesqueness of that age which serves our poets as a simile for what is brilliant,† and it is a rich experience to be able, in this instance, to say:

> "The tide of time flow'd back with me,
> The forward-flowing tide of time."

In this new volume MR. SKEAT, to whom the student of CHAUCER already owes so much, has accomplished the needful task of bringing together all the poems (exclusive of the 'Canterbury Tales,' 'Troilus and Cressida,' and the 'Legend of Good Women') that modern criticism attributes to the poet. A minutely elaborate "Introduction" sets forth the evidence upon which this canon is constructed, and upon which the editor has introduced a slight variation and extension of it; the text is obtained by a critical regard to the original sources; an ample body of explanatory notes such as MR. SKEAT is peculiarily able to supply, increases the bulk of the volume by almost two hundred closely printed pages, and the diction is defined in a very useful "Glossarial Index."

Although the CHAUCER SOCIETY by its work and publications in the past years has paved the way to such a publication as this, a critical mind and a skilled hand were required to sift material of such wide scope and diversity of character, and to draw out a clear presentation from a complex network of problems. It is, therefore, an occasion for grateful acknowledgment to know that one of the very few scholars fitted for it, has not withheld his services in mediating between the interests of special scholarship and the needs of the wider educational world.

A critical text, with elaborate notes, of such a considerable portion of CHAUCER'S poems cannot, in our present state of English studies, be expected to escape criticism of details. Many questions and processes are thus presented in new combination, and under more favorable conditions for determination, as is attested by the suggestions which the book has already elicited from different quarters.

> †To look toward Andres' Golden Field
> Across this wide aërial plain,
> Which glows as if the Middle Age
> Were gorgeous upon earth again.
> MATTHEW ARNOLD, 'Calais Sands.'

In the same spirit of thankful appreciation of MR. SKEAT'S labor, it may, therefore, be permitted to subjoin to this notice a few of the jottings that have been made in the examination of his pages.

In the following comments a somewhat categorical form of statement, employed for the sake of brevity, will be pardoned.—i, 4 I scan: *Glórious virgîne of álle floûres floûr*; *cf.* i, 96: *Nóble princéss*, etc.—In the case of iii, 51 and of iii, 76, the readings of TEN BRINK ('Sprache und Verskunst,' §§ 301, 300) seem best: *Than playen either at chesse or tables*; *Now for to speken of his wife*.—TEN BRINK'S analysis (§300) of the variants of iii, 87 deserves notice.—There is no necessity in rejecting, against the evidence of all the MSS., *ne* from iii, 237; *never* before words beginning with a consonant may be metrically monosyllabic, as in iii, 73, to which MR. SKEAT himself refers in his note to ii, 33 (cf. the compound *nevertheless* ix, 620 and *whider* ix, 602).—The scansion of iii, 515 is: *He wás war óf me, hów I stoód*, with a "hovering" accent on the first five syllables; the theory for such a line advanced by TEN BRINK (§302) is not satisfactory.—I see no reason for assuming an unusual accentuation of *besette* in iii, 1096; the line can be read *withóut(e) drede Í besétte hit*, or better *withóute dréde, I besétte hit*, slurring the *be-* just as *ne* and *the* are often treated (cf. TEN BRINK p. 154).—iii, 958 *noon other lak* is to me not "absurd;" possible defects are implied in the preceding list of perfections.—I cannot agree with the note to ix, 511; *listeth* is the imperative plural repeating *herkneth* in sense, and therefore means 'listen.' This is in accordance with the formula often used at the beginning of poetic narratives (cf. the first lines of the 'Octavian,' of 'Thomas of Erceldoune,' etc.). The variants in this instance suggest the same interpretation, and may be compared with 'Piers the Plowman' C xxxi, 297.—CHAUCER, in separating the names *Iulo* and *Ascanius*, ix, 177-178, must not be understood to have two persons in mind, for he is clear in the matter at line 192 just below; the separation serves the poet with another of those playful, almost waggish, couplets in which this poem abounds.—In the notes to the much-disputed lines iii, 1028-1029 MR. SKEAT does not mention MR. A. HALL'S

suggested interpretation of *hoodless*: "without a turban; *i. e.* to travel as a Giaour, which would be unsafe, whereas to be dressed as a Dervish, *à la Palgrave*, might enable him to pass" (*Notes and Queries*, April 18, 1885, p. 315); and DR. W. HAND BROWNE'S note on *the drye se* (*Notes and Queries*, Feb. 21, 1885, p. 149) has also apparently escaped the editor's notice, and may, therefore, be quoted for the convenience of those that may not have easy access to the original: "Mr. Brae . . . argues, with plausibility, that the Carrenare is the gulf Il Carnaro (now Il Quarnero) in the Adriatic, between Istria and the coast of Croatia, said to be very dangerous to mariners. Of *the drye se* however, Mr. Brae can make nothing. If we accept this explanation of the Carrenare, why should not *the drye se* be the Adria Sea, or Adriatic? CHAUCER would have written this *adrye*, like *Walakye*, *Surrye*, *Arabye*; and the customary crasis of the article would give us *thadrye se*."—xxi, 36 *Than ál | this wórld(e)s | richéss(e) | or cré | atúre* is so obviously correct both in sound and in sense, that one must attribute MR. SKEAT'S note to an accidental inadvertence. A like judgment is applicable to the note on ix, 1063. *lyf* in Middle English often means 'a living person' (*vide* MAYHEW and SKEAT'S 'Concise M. E. Dictionary'); so in this place, *lyves* (genitive) *body* has the sense of 'a living person's body,' 'a living man.'

In the "Introduction" an error, important enough to correct, occurs at page viii. The titles in MASON'S Preface (p. 14), where vi and ix ('Modir of Lyf,' and 'Modir of God,' respectively) are both named 'Ad beatam Virginem,' have occasioned, as may be conjectured, the misstatement that the 'Mother of God' was printed in MASON'S edition of 'Occleve's Poems' (1796).

The student of CHAUCER feels at every turn the want of an exhaustive dictionary of the poet's language; an extension, therefore, of the "Glossarial Index" to a complete Glossary for the texts in this volume, would be widely welcomed.

JAMES. W. BRIGHT.

Die Jungfrau von Orleans von J. C. F. VON SCHILLER. By BENJ. W. WELLS, Ph. D. 12mo, pp, xix. 224. Boston. D. C. Heath & Co. 1889.

SCHILLER'S 'Jungfrau von Orleans' has been and will continue to be a favorite textbook with students of German. This explains why publishers of German classics make it one of their series. Another edition of this beautiful drama has been sent out by D. C. Heath & Co., and both publishers and editor are to be congratulated on their success.

The biographical notices of the historical characters in the drama are excellent, and by dispensing with the troublesome work of referring to biographical dictionaries and encyclopædias will prove very beneficial to a large class of students who are either too indolent or too careless to look for any light outside the textbook and classroom. The editor is anxious that the pupil should enter "into the spirit of the period and the characters," so that he may view the work from a critical and literary standpoint, without which no one can fully appreciate this excellent drama. To render this easy, DR. WELLS has furnished very copious notes; besides the purely historical, there are many appropriate allusions to the classics, both ancient and modern. Very interesting and to the point are the notes to lines 526, 697, 1157, 2145 and 2345. Some readers will be disappointed, on turning to the notes, not to find some light upon such terms as *Rabenmutter*, l. 15; *den heil'gen Pflug*, 347; *Tafelrunde*, 543; for, unfortunately, many bright pupils know more about Greek and Roman mythology than about modern literature.

The grammatical and linguistic notes are, in general, quite full, but the author proceeds either on the basis that it is more important for the student to be acquainted with the history and literature than with the grammar and dictionary, or that he has more knowledge of the former. He has done well to insert the grammatical appendix, pp. 223-4, containing the regimen of verbs, and the subjunctive mood—two pages which will prove very valuable to the beginner. We are tempted to ask why they were not placed at the beginning instead of at the close of the book.

These philological notes might have been much fuller. If, as in the note to line 19, it is necessary to inform the pupil that *drum* stands for *darum* and that *drin* is for *darin*, or, as in line 47, that the reflexive verb is often used for the passive, it would not have been amiss to notice the construction of *bedroht*, l. 443; or *nur nicht*, l. 510; or explain such phrases as, *den des Blutes jammert*, l. 1181; *von Scheue löst sich mir das Herz*, l. 2700; or *behaupt ich dich*, l. 3345.

That part of the introduction devoted to "the metre and the rhyme" will doubtless interest some readers, but will not be appreciated by the majority of those for whom this volume is intended; since students who have studied German only two or three terms can scarcely be expected to derive great profit from pp. ix–xii. The same may be said of the variant readings at the bottom of the page.—It is to be regretted that the editor has not given a little more prominence to comparative philology, for there is nothing that is more instructive and fascinating to the average student of language. There is scarcely a passing allusion to it in his notes.

The proof-reader was not quite equal to his duty; nevertheless typographical errors are not numerous and future editions will correct *Kiegesunglück*, l. 205; *Muthigsten*, l. 417; *Muth*, l. 428 (compare *Mut* in other parts of the book); *Bouducour* (comp. l. 287), 2. *Auftritt*, top of page 111; and *enfällt*, in the stage-directions after l. 3544. The same applies to the notes on lines 14 and 15.

On the whole, DR. WELLS has produced an admirable textbook; so far as I know, it is the best edition of this drama for American students. Next to the editor, the printer deserves commendation for his excellent workmanship. The type is new and clear, a great improvement in many regards over former editions.

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Über Reciproke Metathese im Romanischen von DR. D. BEHRENS. Greifswald: Julius Abel, 1888, pp. 119.

Reciprocal metathesis of two sounds not immediately following each other has long been a well-known phenomenon in numerous languages. For the Romance group prominent cases have, for the most part, been cited or collected from the Spanish, or the Italian dialects. Indeed Spain, for a long time, seemed in a fair way to be regarded as the special home of reciprocal metathesis. This is no longer true to-day, as it is the task of the present investigation abundantly to show.

The nature and import of metathesis has been variously interpreted. The error has often been made of giving one common explanation to phenomena essentially distinct and heterogeneous. Therefore the author, before approaching the burden proper of his investigation, devotes an introductory discussion of twenty pages to an explanation or *résumé* of the views commonly held on the question, and of the various sound-changes commonly included under the term metathesis. This discussion, if not exhaustive, brings out clearly the fact that things essentially different, regarded from a historic and genetic point of view, have been called by the name metathesis. If one is convinced that under metathesis should be arranged various forms of development which are only incidentally similar,—similar in so far as it is a question of changes which in general cause sounds to give up their original position in favor of a neighboring one,—then one may style as metathesis even such sound-changes as those of GLORIA to French *gloire* and CAPIO to Port. *caibo*.

But for the author and his conception of reciprocal metathesis something more definite and tangible is necessary. Certain external conditions of sound-change and their influence upon the phenomena in question, must come in for important consideration.

Reciprocal metathesis is something more than accidental change, or exchange, of the position of letters. It is favored or hindered by the relative nearness of the sounds as they are produced by the vocal organs. Consonants which are closely related in their manner of articulation, easily undergo this change of position in the word. The author's conception of metathesis applies, further, to sounds not immediately following each other, but which are separated by at least one other sound. As to the deeper and more underlying

causes of this phenomenon, the remarks of PAUL, 'Principien,' p. 60, on the subject of all so-called metathesis in general, would apply in the present case of reciprocal metathesis. It is well recognized that special difficulties arise when it is a question of pronouncing correctly in rapid succession similar and also dissimilar sounds. On this point, PAUL, as quoted, brings forward the expression: *Der kutscher putzt den postkutschkasten.* Certain errors or slips in speaking are favored by certain predisposing conditions. These conditions appear repeatedly in different persons. Modes of speaking which are thus at first judged incorrect, may, at the hands of the next generation, come to be considered normal. Such processes establish themselves most easily in case of learned or foreign words, which contain successions of sounds not familiar to the native idiom. In these cases a certain vague or inaccurate perception and an imperfect "Einprägung" of the word, enter in as elements of influence. Likewise in many cases the element of popular etymology must be considered. While the phonetic nearness of sounds to each other is a predisposing cause to the play of reciprocal metathesis, the phonetic character of the word as a whole also conditions to a certain extent the change. A succession of like vowel sounds favors an interchange of preceding or following consonantal sounds.

The body of the present brochure is a collection of examples, drawn from the various departments of the Romance group, which the author presents as a contribution of additional material on the subject in question. The bulk of his work concerns the metathesis of consonants. He treats first those words in which the consonants (not immediately following each other) which interchange their positions are either (*a*) followed by similar vowels, as French *phisolopher* (in the Parisian popular speech) instead of *philosopher*, or (*b*) are preceded by similar vowels, as Sicil. *padalinu*=PALATINUS. A relatively large number of words fall under these two classes, and prove that the proximity of similar vocalic elements is especially favorable to an interchange of consonantal elements.

DR. BEHRENS next discusses cases in which the consonants undergoing reciprocal metathesis are preceded or followed by dissimilar vowels. Here interchange of liquids is frequent, as Old French *calorent* ('Chev. as deus esp.' 9761) instead of *carolent*; or metathesis of other consonants of like type or class, as Port. *fedito* (folk speech)=*fetido* (CORNU), or Span. *retosar*, Port. *retouçar*=*resaltare* (CORNU).

A dozen pages are devoted to some cases of reciprocal metathesis between vowels not immediately related; so old Sard. *ruclat*=RECULAT: *ruchelat*: *ruclat*, French *lamichon* (Lille) by the side of *limachon*. Examples under this division are comparatively few and drawn largely from the dialects.

Reciprocal metathesis is not confined to the younger phases of Romance Language development, but is met as well in the older monuments. Not seldom also the same individual changes are seen in several of the Romance idioms, usually however without our being able to draw any conclusion regarding the age of such forms. No particular language territory is favored above others, the phenomenon in question being in the main equally distributed over the whole field.

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Der Satzbau des althochdeutschen Isidor im Verhältniss zur lateinischen Vorlage. Ein Beitrag zur deutschen Syntax von MAX RANNOW. [Zweites Heft der *Schriften zur germanischen Philologie* herausgegeben von DR. MAX ROEDIGER]. Berlin: Weidmannsche Buchhandlung, 1888.

Our study of the German sentence in the initial stages of its development as a vehicle of literary expression is beset by the same difficulty that confronts us in the case of so many other languages, the difficulty, namely, that the earliest extant documents offer us next to nothing in the way of unconstrained prose. Investigation has to be based almost entirely upon poetry and translations. As to which of these two might be expected to reflect the more accurately the facts of every-day syntax there is perhaps room for discussion. The general opinion seems to be that poetry distorts the more. I do not precisely wish to put

forward a dissentient opinion, and I grant that RANNOW's remark concerning the risk of basing our views of O. H. G. syntax too exclusively upon OTFRID is quite in place; for OTFRID was a poet, and was doubtless occasionally conscious of doing more or less violence to his native tongue. Still I cannot help regarding it as an open question whether the manifold constraints of a Latin original might not here and there carry an O. H. G. translator even further from the normal syntax of his people than a facile versifier would be carried by the exigencies of assonance and poetic diction.

But apart from this question it is certainly desirable to know accurately how the different O. H. G. translators of the eighth and ninth centuries compare with one another in fidelity to their originals and in apparent command of the idiomatic resources of German. Hence the usefulness of DR. RANNOW's study. Some writers, for example GERING and DENECKE, have held that the O. H. G. 'Ammonius' (or Tatian) is a better criterion for syntactical purposes than the 'Isidore,' in which the Latin original seems, at first view, to be treated with excessive and even careless freedom. RANNOW has accordingly gone to work to test the credentials of the translator of ISIDORE by making a minute comparison of his work with the Latin original. The study is divided into three parts, the first dealing with the rendering of independent, the second with that of dependent sentences. Here the object of the inquiry is to ascertain how far the translator has deviated from the syntactical form of his original and to explain his deviations if possible. The results obtained are presented in statistical form and indicate, in a general way, a preference on the part of the German for hypotactic constructions. The third part is devoted to those Latin constructions that presented peculiar difficulties, the accusative with the infinitive, the ablative absolute, the gerund, etc. Interesting among the matters here touched is the moot question of the character of the German dative absolute. This is employed once as a translation of the Latin *moriens; utique quia moriens caro ejus non vidit corruptionem* is rendered *so chiuuisso ist dhazs imu arsterbandemu siin fleisc ni chisah enigan unuuillun*. Three times it occurs as a translation of the ablative absolute: *dicente eodem filio* appears as *selbemu gotes sune quhedhendemu*; and *omnibus vitiorum generibus expulsis vel angelorum malorum hostibus effugatis* as *allem sundono chunnum ardribendem ioh allem herum ubilero angilo arflaugidam*. But now, as there are fifteen ablatives absolute in the text reported on by RANNOW, it looks as if the O. H. G. dative absolute were felt by the translator to be an un-German construction which he would allow himself to use only under constraint. This view is confirmed when we find so simple and natural a phrase as *patre suo vivente* rendered by *bi sinemu fatere lebendemu* where the *bi* would hardly have crept in if the simple dative absolute had been felt as perfectly German.

The general conclusion reached by RANNOW is that the O. H. G. translator of ISIDORE worked conscientiously and intelligently; that as a rule he endeavored to reproduce the syntactical forms of his original by corresponding German forms wherever this was possible; that, however, he often deviated from the Latin coustruction or type of sentence, and occasionally added a word or a clause of his own; his object being in such cases either to make the meaning clearer or to adapt the thought more perfectly to the idiomatic proprieties of his own tongue.

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Études lexicographiques sur l'ancienne langue française à propos du dictionnaire de M. GODEFROY par le DR. A. MILLET, Paris. 1888. pp. 69

This is a systematic and exhaustive review of GODEFROY'S dictionary. All the faults of omission and commission of this extremely unwieldy and defective work are exposed with painstaking precision. GODEFROY has encumbered his dictionary of Old French with a great many Middle French words coined by RABELAIS and his contemporaries; he has often heaped up examples of the same meaning of the same word, and, on the other hand, utterly failed to give examples for other words; he intends to leave out all Old French words which still exist with the same meaning in the modern language—a fatal mistake—and he repeatedly

fails to carry out his plan, omitting Old French words which have ceased to be used, and inserting words which still preserve their Old French meaning; he mistakes the accusative of a noun for a new word and awards it a distinct article; the same thing occurs with mere dialectic variations of the same word; his definitions are often vague in the extreme, sometimes they are positively contradictory and absurd; families of words are not arranged together under one head; the successive forms of a word are not arranged in chronological order, the last form given being often the earliest; no distinction is made between the dialect of the Île de France, the parent of modern French, and the other dialects.

Most of these faults had been pointed out before; still it is interesting to have them systematically laid before us. We feel at every page what a pity it is that the tremendous labor which has been spent on GODEFROY'S dictionary should not have resulted in a more permanent benefit to linguistic science; it is a valuable collection of words and quotations which we all have to consult at present, but it will be finally classed rather as a thesaurus of material for the lexicographer, than as a useful tool for the student.

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Der Aufenthalt der Neuphilologen und das Studium moderner Sprachen im Auslande von PROF. DR. SCHMEDING, Oberlehrer am Realgymnasium zu Duisburg. Zweite völlig umgearbeitete Auflage. Berlin: Oppenheim. 1889. 8vo, pp. 97.

To many readers of the MOD. LANG. NOTES the author of this little volume is well known through his 'Drei Monate in Rom' (Duisburg, 1868), and more especially through his valu able contribution to modern-language study in Germany, 'Die klassische Bildung in der Gegenwart' (Berlin 1885). In the former book, the author gave an instructive account of his sojourn in Italy, in the latter a valiant defense of the claims of modern languages as the successors of Latin and Greek in modern education. One extract will give those not acquainted with the latter work an idea of its aim and scope ('Die Klassische Bildung in der Gegenwart,' p. 8):

Nicht darum handelt es sich, ob noch in Zukunft Latein und Griechisch gelernt werden soll—(gewiss soll es gelernt werden, auch Arabisch und Persisch soll gelernt werden)—sondern darum, ob es wohlgethan sei es in dem Masse und in der Ausdehnung zu lernen und es mit solchen Previlegien auszustatten, wie es jetzt geschieht. Es handelt sich also mit andern Worten darum, dasjenige, was unter dem Namen "*Klassische Bildung*" jetzt angeeignet wird, in seinem eigentlichen Wesen und Wirken zu erkennen, entkleidet von alle dem fremdartigen Aufputz, womit die Tradition sie umgeben und dann zu untersuchen, ob es wohlgethan sei, ihm jetzt im Organismus des Schul- und Staatslebens noch den Platz zu lassen, den man ihm bisher erteilte.

In the book under consideration ('Der Aufenthalt der Neuphilologen im Auslande') we have the results of the author's early experience in other lands (first published twenty years ago in the programme of the *Bürgerschule* in Oldenburg), rewritten in the light of the progress made in methods of modern language study during the last twenty years. Since the appearance of that programme gigantic strides have been taken, great educational revolutions brought about, firm and indisputable ground gained; the *Realschule Erster Ordnung* has risen to the rank of *Realgymnasium*, the university has set the seal of recognition upon the *Neuphilologe*, and the State has made a thorough knowledge of one or more modern languages a requirement in the *Staatsexamen*; philological associations for the nurture of the new science have been formed in Germany, the United States and Canada. It is with reference to these features of the new education that the author reviews his early experience, offering at the same time valuable suggestions as to the best application of time and money in acquiring languages abroad. In the first part of his work he discusses the difficulties which the student of modern languages encounters on entering a foreign country; as, for example, ***insufficient preparation in colloquial idioms, lack of affiliations, too low estimate of the cost, the difficulty of adapting one's views to foreign modes of thinking*** ("Und hier liegt nun für unsern Neuphilologen eine Hauptschwierigkeit in der Menschennatur im allgemeinen und in seiner Eigenschaft als Deutscher," S. 32). A bit of sound admonition is to be found in

the author's characteristic remark: "Wir sind, während unsers Aufenthalts unter Fremden nicht berufen dieselben nach unsern Nationalbegriffen zu erziehen und sie zu modeln" (S. 39). Hints of a practical character follow, pp. 42 ff. Of the multitude of objects attracting his attention the student must concentrate his energies upon those which are not attainable at home:

—die Ausbildung seiner Aussprache, seines Ohrs, seines Stils und die Aneignung gewisser sprachlicher Eigenthümlichkeiten. Um dies zu erreichen wird er den Grundsatz festhalten, seine Landsleute möglichst zu vermeiden und wesentlich nur mit Eingeborenen zu verkehren (S. 42).

In the second part of his book the author gives "eine Erzählung einiger einzelner Erlebnisse," offering the student much interesting information concerning life in England, France and Italy. The third part of the work contains words of encouragement to the modern philologist, and emphasizes the rôle which he is to perform in the solution of the problems confronting the new education. I cannot find a more fitting conclusion for the notice of this stimulating volume than the words of PROF. SCHMEDING himself: "*Wir hoffen von ihnen* (den Neuphilologen) *einen grossen Einfluss auf die Stellung der Völker unter einander; wir sehen in ihnen die mächtigste Friedensarmee.*"

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The Conversation Method for Speaking, Reading, and Writing French, intended for self-study or use in schools, etc., etc. By EDMOND GASTINEAU, A. M. New York and Chicago; Ivison, Blakeman & Co. 1888, pp. xxii, 530.

In his introduction, the author of the book before us draws support from COMENIUS, HAMILTON, LOCKE, PRENDERGAST and several other writers, and then makes a protest, not against grammar *per se*, but against making grammar the main dependence of the student in expressing himself; against obliging students to depend upon a large number of rules which they never really understand and cannot retain. To this argument our author will not encounter serious objections. MR. GASTINEAU, in this rather philosophical introduction, actually admits that grammar is certainly indispensable to a perfect knowledge of a language. Still, he would dispense with it as long as possible, for it is the office of grammar "to complete and cap the edifice, but not to be the foundation and main support." To the first part of this statement MR. GASTINEAU will undoubtedly find many opponents. We should be willing to meet him on the dividing line and walk hand in hand with him along the golden mean.

It seems that the author has tried to enlist the sympathy of the advocates of the various systems and methods. He expresses some self-confidence in saying that while he employs the same great and natural principles as his predecessors, he avoids the mistakes committed by them. The followers of the strictly scientific method will find some consolation in the back part of the book, where about seventy-five pages are devoted to the elements of grammar.

The body of the work is divided into five parts, at the beginning of each of which a long idiomatic sentence is given with its pronunciation and translation. The method of teaching the pronunciation is a redeeming feature, the pronunciation of every French word being indicated, as accurately as possible, by English values taken from Webster. With this aid an approximately correct pronunciation may be acquired even without a teacher. The translation is of two kinds—literal and idiomatic. These long sentences are divided into clauses, which in turn are expanded into a variety of expressions. Then follows a vocabulary for use in further conversations and exercises. Notes, intended to be present answers to any queries that may arise, are given at the bottom of almost every page. The name is justified, as every portion of the work is cast into 'conversational' form.

After the student has worked his way through the five or six hundred pages of this volume, he is supposed to be able to converse on the following subjects: Arrival, Hotel and Boarding-house, Weather and City, Purchases, and Pleasures and Health, as each of the five parts is devoted to one of these subjects. In case there should be a pause in the conversa-

tion, he would at least be able to say: *Il fait chaud*, whether circumstances warranted such a statement or not.

The author's hope that an extended experience in the use of the English tongue has peculiarly fitted him for the English part of the work has, in most cases, been realized.

The book has some good qualities, and will undoubtedly do much in the line of French conversation. By the use of fine paper, clean type, good press-work and binding, it has been made attractive and pleasing to the eye.

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A Handbook to the Land Charters and other Saxonic Documents. By JOHN EARLE. M. A., Oxford. At the Clarendon Press, 1888, 8vo. pp. cxi, 519.

What BISHOP STUBBS has done for the laws of early England in his book of 'Select Charters,' MR. EARLE has done for the land charters and wills in this valuable hand-book. The introduction is divided into three parts, the first being an elaboration of the form and structural characteristics of the land charters, of which the discussions of the grant, date and signature are especially full and valuable; the second puts forth a new theory regarding the conversion of the free village community into the feudal manor, which is the most important ray of light in this dark field since the publication of MR. SEEBOHM'S 'English Village Community' in 1883; the third treats of the two languages employed in the documents, with special reference to the English and Latin orthography. The body of the work is made up of about three hundred charters and wills, divided into two parts, primary and secondary documents, the latter being subdivided into fifteen groups, beginning with those in single parchments not contemporary with the date of the manuscripts wherein found, though none are later than the eleventh century, and closing with specimens of the rimed charters in manuscripts of the fifteenth century. In an appendix is printed, chiefly for its glossarial value, an important charter of EADGAR (972), following which are twenty-five pages of comments and annotations additional to those given in the body of the book, and a glossary with page references. Such indexing has never before been attempted, though the number in the way here treated is small in comparison with the whole body—between two and three thousand—of extant charters. Although MR. EARLE includes no hitherto unprinted documents, yet a few have previously appeared only in the *Archæological Journal*. In this collection there can be found all that are chiefly important for the study of the social and economical institutions of England. Previous to this it has been necessary to search the volumes of KEMBLE'S 'Codex Diplomaticus,' THORPE'S 'Diplomatarium Anglicum,' or the unfinished publication of W. DE GRAY BIRCH. In this 'Handbook' each charter is arranged in chronological order with a good index, prefaced by an argument and followed by explanatory notes. A few of the important all-Saxon documents are translated.

The attention of the philologist is drawn to the charters as a neglected source of lexicographical material, particularly of the descriptive nature found in the Saxon perambulations. In these and in the all-Saxon charters the vernacular types are Kentish and West Saxon; the former traceable to 934, the latter falling into two periods represented by the names of ÆLFRED and ÆLFRIC. A number of words neglected by or unknown to previous compilers, are to be found; such as *ród*, a clearing in the forest, modern *road* (though MR. HENRY BRADLEY considers this to be the same as *ród*, modern *rood*), *ánstig*, *hán*, *bula* and others. Discussion is renewed and much light thrown on the meaning of many topographical words, as *crundel* (p. 471), *mearc* (pp. 454–6), *híd*, (lii, liii, and 457–460), *stoc*, (463–5), *lacu* (465), *stapol* (466), *brytænwalda* (473), *furh*, fir-tree (474, thus disproving CAESAR'S statement, 'B. G.' v, 12, "*praeter fagum atque abietem*").

To the historical student special interest will centre in the second part of MR. EARLE'S introduction. He rejects, as do all special students in this field, MR. KEMBLE'S Mark theory, and also condemns MR. SEEBOHM'S theory in its present shape, as "surrounded with an atmosphere of improbability" (p. lxi). He prefers to take the natural ground of the conservative scholar and accepts the free village community,

but places beside it and in "a kind of presidential authority" over it a lord, who had his separate estate of slaves and tenants as in later times. This composite institution finds its origin in the nature of the military settlement, where the land distribution was conformed to the composition of the army into "Hundreds" (twelve tens) and "Hyndens" (tens), and the head of these army divisions became the head of each local settlement, the ancestor of the lord of the manor. In this MR. EARLE is nearer right than any who have gone before. The "overgrown-ceorl" theory has always had its doubters, and the "servile origin" theory is equally extreme and leaves out of consideration too many important free elements. When, however, MR. EARLE attempts to apply his theory and to find a class to whom to assign this military leadership, the difficulties begin. The only persons to occupy such a position are either the *eorl*, *gesiδ*, or the head of a *mægδ*, or kindred groups. The *eorl* is assumed as the first name applied to such a leader, which term, however, soon dropped out of use, and remained only as a word in epic poetry (p. lxxi). Then to this official was given the name *gesiδ*. SCHMID had recognized the fact that the *gesiδ* was an officer of equal importance with the *þegn* (see glossary), but gave a different interpretation to his office, perhaps on account of the very absence of the historical question. First, says MR. EARLE, we have the *eorl*, mentioned in the laws of ÆTHELBIRHT; next the *gesiδ*, in the laws of WIHTRÆD and INE; and then there steps into the same office the *þegn*; followed in post-Saxon times by the knight, squire and gentleman each after the *eorl*, the legitimate successor of the one before in the position as lord of the manor. This explains perfectly the origin of the *þegn* and the fact of the existence of manors in the earliest extant documents. The existence of free townships in the country without such leaders, or *þegnas*, is explained as a later severing of free ceorls, "planted without circumstances of war." Such are found in 'Domesday' (i 41, b) at Alwarstake in Hampshire, at Melebroc (Millbrook) and at Ifthorpe (*Antiquary*, February, 1888). But in connection with the *gesiδ* there are one or two points of difficulty. He was a dependent and on some one else than the king, (*dryhten*, WIHTRÆD, 5; *hlaford*, INE, 50) MR. EARLE says, *hundredes ealdor* (lxii); it is possible, but if so, the latter is nowhere else so called, and MR. EARLE himself acknowledges that this is the "real difficulty" of the problem (lxxvi). This dependence is emphasized in INE, 68, which declares that if a *gesiδcund* man be driven away it must be from his *botl*, not his *setene*, the former being the same term used as for the dwelling of a *ġebûr*. The evidence is too slight to warrant the statement that "in every township there is a *gesiδ*" (lxviii), for but one law (INE, 30), and that obscure, is the basis of this generalization. The Angles and Saxons came to England *en masse*, bringing their wives and children with them not as an army, and the family conditions of the continent were undoubtedly preserved by them; the family law of the Anglo-Saxons was essentially the same as that of the German tribes. The mutual guarantee of the *mægδ* and its use by the state as a police organization, is opposed to the idea of the *gesiδ* as a police officer (lxx). We are to suppose that the settlers formed in battle according to the distinction of tribes and families, each with its leader. Was such a leader an appointed *eorl* or *gesiδ*? or was he the natural head of such a kindred or family? This may be made to harmonize with MR. EARLE'S view, certainly with MR. KEMBLE'S, that "some kind of military organizations preceded the peaceful settlement, and in many respects determined its mode and character." But these criticisms are only to show that new light and a further critical examination of this interesting subject are needed. The problem has entered a new phase and we believe the solution to be not far distant.

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L'Avare, comédie en cinq actes. Par MOLIÈRE. With profuse historical, philological, idiomatical and descriptive notes by SHELE DE VERE. New York: W. R. Jenkins. 1888. pp. vii, 161.

Mr. Jenkins, who has earned the thanks of all American students and teachers of French by his neat and cheap reprints of representa-

tive works of modern authors in his various series of *Contes Choisis*, *Romans Choisis*, and *Théâtre Contemporain*, has begun the publication of a new series under the title of *Classiques Français*. It is announced that the texts to be included in it will be "fully and carefully annotated with English notes by competent authorities."

There was room for a new edition of even the most familiar French classics for American classes. There are two directions in which our school and college editions of works in the modern languages have as yet done nothing for the student. The notes are almost without exception on idiomatic peculiarities and aim simply to help the student to a translation. They are addressed to beginners in the first year of their study. Of the scientific and historical treatment of grammatical points they are innocent. They are usually almost equally barren of information about the author of the work annotated, its relation to his other works, his historical position in the literature of his country, the literary conditions of his time—all those things, in short, of which the student must know something before he can judge of the work understandingly as a part of literature. Fifteen years ago it was well enough, perhaps, that our school editions should be without such information. One year of work in modern languages was then often all that our colleges provided. It is very different now. Everywhere the modern languages are getting a larger share of attention, and in institutions where the optional system has gained a foot-hold, it is often in a modern literature,—English, German or French,—that the student receives that general literary training that he used to get mainly through the ancient classics. It will no longer do to treat a German or French text simply as an example of a foreign idiom. It must be studied as a literary work and as a part of the intellectual history of a people. And so far as the language itself continues to be the object of study the point of view must be scientific and not practical. For such study as this, editions are demanded with far other notes than those ordinarily found in our school texts. Mr. Jenkins had it in his power to render another signal service to American students by providing a series so edited as to meet these new demands and furnish a really valuable introduction to the study of the literature and language of the seventeenth century. I regret that the first volume of his *Classiques Français* is disappointing, because it shows that he, or his editor, has not recognized his opportunity and so has lost it.

A very brief examination of PROFESSOR DE VERE'S edition of MOLIÈRE'S 'l'Avare' convinces one that the demands I have indicated have not been met. The "profuse historical" notes dwindle on examination to a very few references to historical events or persons and to a few explanations of words whose meaning has changed since MOLIÈRE'S day. There is indeed a sketch of the poet's life prefixed to the volume, but it contains no reference to 'l'Avare.' It is impossible from it to gain any idea as to the position which this play occupies among his works. The date, 1668, appears upon the title page, but from the only note alluding to a contemporary event—the murder of Judge Tardieu and his wife on August 24th, 1668—all information as to the definite date of the play is conspicuously absent. Surely it would have added much value to the note to mention that 'l'Avare' was produced first on September 9th of the same year.

The "philological" notes by which the editor has sought to meet the demands of more advanced students are more numerous. But he was evidently not clear with himself as to the plan to be followed. He had no coherent theory of how the language of the play was to be studied, or of how much and what was to be taught. There is no selection of important principles to which the single phenomena pointed out should be related and by which they should be illumined. The philological remarks thus appear fragmentary and, with all their show of erudition, do not contribute any more to a really scientific study of the language of the text than the older editions. The majority of these notes are devoted to the etymology of words in the text. But no plan seems to have governed the choice of words to be etymologically explained, nor is a phonetic law even hinted at, so far as I can see. Furthermore, the editor has not distinguished between the

direct descendants from the Latin parent and derivatives. Thus, on the same page (iii), *ménager* is said to be from *mansionaticum*, and *ouïr* from *audire*; on page 125, *fâcheux* is said to be from *fâcher*, from Old French *fascher*, from Latin *fastidium*. On page 133, *traire* is derived from *trahere*; on page 139, *train* is derived from the same. It is hard to see how the massing of examples in this way can do aught but confuse the student who is seeking scientific instruction upon the phonetic changes through which Latin became French.

Aside from these defects of plan there are rather numerous defects of execution. The biographical notice of MOLIÈRE is entirely inadequate and is at variance with our present knowledge at several points. Thus, to mention but two, his father was not unambitious for his son, but himself seems to have insisted on his education and wished to make him a lawyer; and whether at the termination of his studies MOLIÈRE accompanied Louis XIII on his journey in South France is, to say the least, problematical. To say that "in 1653 he began his career in Lyons" is certainly at least misleading. And where does PROF. DE VERE get the name J. B. P. DE MOLIÈRE? Of the notes many are entirely superfluous, even for beginners. Why, for instance, translate for the pupil *autoriser des choses plus étranges* (p. 110), or *s'ajuster à eux* and *sont de grandes dupes* (p. 111)? The same note is sometimes repeated; cf. notes on *comme* and *comment*, p. 8, line 1, p. 28, line 2, p. 65, line 9; on *ça*, p. 14, line 2 and p. 49, line 6; on *il n'est point*, p. 8, line 8 and p. 39, line 30; on *écu*, p. 17, line 6 and p. 38, line 11; and many more. Sometimes one note contradicts the other; cf. notes on *ouais*, p. 26, line 20 and p. 75, line 13; on *poche*, p. 15, line 29 and p. 82, line 7; on *voilà qui*, p. 25, line 32 and p. 28, line 5. Positive blunders are not wanting, as in notes on p. 6, line 11, and on p. 31, line 10. The language of the notes is frequently very blind and conveys unintentionally a wrong impression.

On the whole, No. 1 of *Classiques Français* cannot be said to promise well for the value of the series.

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FURTHER CORRECTIONS IN BARTSCH'S GLOSSARY.

To the corrections noted in the June (1888) number of the MOD. LANG. NOTES the following should be added:

adosser	for 370,24 read 370,14.
ail	for 376,3 read 376,31.
aitre	for *aistre* read *estre*.
ane	for *canne* read *cane*.
atemprer	for 411,19 read 411,20.
atorner	for 582,11 read 582,22.
aufage	for 557,28 read 559,28.
bacin	for *bacin* read *bassin*.
batestal	for 293,20 read 293,30.
bestenc	for 438,28 read 438,25.
chantier	for 446,9 read 446,8.
chatel	for 360,34 read 360,33.
chierte	for 342,2 read 343,2.
chuer	for 413,27 read 413,37.
covrir	for 490,19 read 498,19.
desfaire	for 441,29 read 441,30.
despire	for 421,11 read 472,11.
dos	for 331,13 read 331,23.
errer	for 582,17 read 582,18.
eschar	for 182,2 read 182,7.
escurer	for 551,5 read 551,6.
faire	for 348,1 read 345,1.
fuerre	for 287,27 read 285,27.
hasterel	for 438,31 read 438,30.
lart	for 244,18 read 244,28.
mignotise	read *gentillesse*, and *gentille*.
moine	for 442,5 read 442,6,7.
païs	for 84,15 read 84,13.
porpris	for 287,7 read 285,7.
pois	for 645,46 read 645,26.
rechief	for 639,15 read 639,16.
recroire	for 360,29 read 360,24.
serel	for 529,15 read 529,16.
soie	for 428,17 read 428,27.
tortil	for 583,30 read 142,26.
tortin	for 142,16 read 583,20.
trestre	for 265,15 read 365,15.

The mistaken reference 584,19 under *charnel* is too palpable to be misleading. *Carnel* in this line belongs of course to *cran*.—So the reference 212,4 under *coller* belongs to *cuiller*, not *collier*.

The meaning *s'égarer* under *desconoistre*

should be replaced by *se déguiser*.—Under *entendre* the reference 445,26, is to an indicative, not an imperative mood.—*Graver* (294,26) should be explained by *crever*.

In the passage: *sor ce que je ne li veoie droit* (359,16), where BARTSCH translates *sor ce que* by *bien que*, the verb would seem to belong to *veër* VETARE, and not to VIDERE.—In the Text at 205,14, *volroit* suggests itself for *valroit*; and at 293,23 the sense requires *Jesus* for *desus*. *Que* (suggested by the MS. fr. 871) seems a better reading than *qu'il*, at 644,18. So also read *soy* for *li* in 648,21.

I would suggest also: *honneur et joie faute font* in 664,7 where BARTSCH reads *faut et font*. The latter reading is by no means inadmissible, but the phrase *faire faute* seems to give better sense, and is more in accord with strict observance of concords*.

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CORRESPONDENCE.

CHEAP TEXTS.

Apropos of Prof. SCHELE DE VERE'S *new edition of 'l'Avare.'*†

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—With the first number of his new series of "Classiques Français" Mr. Jenkins seems to me to have made a move in the right direction,—a move which will have no little influence on the future publication of French and German Texts to be used in our Colleges and High Schools. Some of us have long protested against the high prices charged by American publishers for annotated French and German texts as compared with the prices paid in France and Germany. Moreover, many of the texts published some ten or fifteen years ago were worthless as class-books; the notes were insufficient and afforded so little assistance to the student that I, for one, found it just as well, in many cases, to use in my German classes the texts published by Reclam of Leipsic, which cost but a trifle and rendered just as good service.

But within a few years an important change has taken place, due in great part to the influence of the MODERN LANGUAGE ASSOCIATION. The texts published at present are, in general, well selected and have good notes, appropriate to the class of students for whom they are destined; in short, the day of the job-lot manufacture of French and German grammars and text-books is well nigh over.

The present edition of 'L'Avare' is a tasty duodecimo volume, well printed on good paper. Of the 168 pages, 51 are filled with notes. The retail price of the volume is *twenty cents*.

'L'Avare' has been edited and annotated often, both in this country and in Europe, and it is not an easy matter to improve on some of the German and French editions; yet MR. SCHELE DE VERE has placed his stamp on the notes, and his long experience as a teacher has enabled him to see just when and where the American student is in need of assistance. In short, the present edition of 'L'Avare' does credit in many ways to editor and publisher, and both deserve the thanks and encouragement of all teachers of French. It must, however, be said that students will need to be cautioned against some of the etymologies so freely offered. In glancing over the notes, several corrections of statement suggest themselves, and a number of typographical errors (always unavoidable, it seems, in a first edition) remain to be rectified.

In the Notes to—

Page 5—l. 15. For *auxquelles* read *auquel*.

9—l. 21. "Now *cécité* is used." *Cécité* is certainly never used, in a figurative sense, by any good author, the grammarians to the contrary notwithstanding.

11—l. 1. "*J'én vois beaucoup.*"—"I see much of her, etc." *En* does not refer here to a person, but to things (qualities, virtues), implied although not expressed.

*In his elaborate review of the work in question (*Rom.* xviii, p. 139) M. GASTON PARIS remarks: "Je ne comprends pas *tous m'i* [the text reads incorrectly *mi*] *tal* (ou *tel*) au v. 301, 19 [read 301, 21] et le glossaire ne renvoie pas à ce mot." *Tal*, however, is given in the glossary as the present indic. of *tolir*, with a reference to this verse; and it seems possible—though somewhat strained—to translate the passage accordingly.—H. A. T.

†'L'Avare,' with profuse Historical, Philological, Idiomatical and descriptive Notes by SCHELE DE VERE. New York, 1889. 12mo, pp. vii, 161. William R. Jenkins. Price 20 cents.

Page 12—l. 24. For *Tu n'as fait que* read: Tu m'as fait, que.

14—l. 22. "*Vous fouilliez bien*: You were digging well." To search well everywhere etc.

18—l. 6. "*Que je les eusse.*" I do not understand what the "omission of *je*" has to do here. *Je* is not omitted.

20—l. 6. *C'est à qui* . . . . because each wants to be the first." (??)

23—l. 20. *C'est une chose où vous ne me réduirez pas. Où* is still used in such sentences and is more elegant than "*à laquelle.*"—But *où* standing for *que* in: *C'est dans cette occasion où je pourrais dire* (Mad. de Sévigné), is no longer allowable.

29—l. 4. "*Lorsqu'on s'offre de*... When every body." When anybody.

34—l. 31. No note for *Trou-Madame*, a game: Troll my dames, in which the players try to place balls in nine holes (Webster).

42—l. 22. The signing of the contract (before a notary-public) does not constitute to-day the civil marriage, which always takes place before the *maire* or the *adjoint.*

43—l. 15. No note for "*Orges mondés* or *orges perlés*, i. e., barley of which the husks have been removed. It is used in soups and to make cooling draughts.

43—l. 19. Why not explain *propreté* by *parure*?

48—l. 1. *Souper.* For *aufen* read *saufen*, and add: O.H.G. *sufan* cognate to *sop.*

57—l. 29. "*La chandelle*, the article indicating that every tallow-candle is separately set down."—No more than *le pain*; the article before *chandelle* generalises the meaning.

58—l. 20. *Lésine.* "In the xviith century a number of Italian cobblers formed a fraternity for purposes of economy, called *Lesina*, ostensibly by mending each other's shoes free of charge."—Certainly not Italian *cobblers*; why should they mend each other's shoes, and each not mend his own?

74—l. 12. *Un train*, "A retinue." *Un train* means here a costume.

CASIMIR ZDANOWICZ.
Vanderbilt University.

'*NOT*... *NOR*' OR '*NOT*... *OR.*'

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS: I am at a loss to understand PROF. TOLMAN's remarks in your May number on my paper "*Not*... *Nor* or *Not*... *or*?" printed in February. If there was any one thing that I supposed I brought out clearly, it was that usage in regard to these collocations is to-day all but hopelessly divided. Hence, when PROF. TOLMAN says that "in most of the cases under discussion .... good usage offers us two forms," he simply repeats what I proved by the most abundant citation.

Secondly, I cannot find anywhere in my paper the "suggestion that the best English has perhaps cast out *not*... *nor* in favor of *not*... *or*." I do say that the ordinary "double negative" (for example, "I *won't* have *nothing* to do with you") is now unquestionably bad, and I *propose* that *not*... *or* shall be substituted in certain cases for *not*... *nor*; but I do not even hint (for I never believed) that usage *has* cast out *not*... *nor* in any case.

Thirdly, PROF. TOLMAN's example, "Wealth does *not* always give power, *nor* do undeniable talents in all cases secure for the possessor even a moderate degree of worldly success," is the exact counterpart of the examples cited by me as those in which *not*... *nor must* be retained.

Finally, I fail to appreciate the increased emphasis of *nor* over *or* in such cases as, "Do not walk *nor* (*or*) trespass on the railroad." Surely, in 'In Memoriam,' C., cited by me in February, there is no difference between

> No gray old grange, *or* lonely fold,

and

> No gray old grange, ...
> *Nor* hoary knoll of ash and haw.

The "suggestion" that I did make was that it might be worth while to *differentiate* the two expressions, writing *or* between the members of sentences and *nor* between independent *clauses*, *sentences*, and *paragraphs*. Nor can I see how this suggestion restricts the "freedom" of the language; it simply puts a general law in place of general license.

JNO. G. R. MCELROY.
University of Pennsylvania.

THE YORK MINSTER MANUSCRIPTS.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS: In a notice (*Romania* xviii, p. 188) of my description of the French MSS. of York Minster Library (MOD. LANG. NOTES, Dec. 1888), MR. PAUL MEYER states that I knew him to have prepared for publication a description of the same MSS. I shall be obliged if you will allow me to correct this statement, which is without any foundation in fact. As to the heliogravures to which M. MEYER refers, I have never had the opportunity of seeing them, or indeed any of the facsimiles of the École des Chartes; nor had I any idea that any sheets of the York MSS. were to be found among them.

Faithfully yours,

FREDERIC SPENCER.

Univ. of North Wales, Bangor.

VARIA.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Is it the scansion or the accent that arrests one's attention in the last line of this citation from MR. E. H. PLUMPTRE'S translation of SOPHOCLES' "Antigone" (Do not make me say Sophocles's)?

> "Lead, lead her on,
> Without delay, and, as I said, immure
> In yon *cavernous* tomb, and then depart." l. 889.

One may fancy a diversion of a legal phrase in the following: "Two years afterwards CONSTANTIUS CHLORUS *recovered* the province of Britain *to* the Empire."

BURTON'S 'History of Scotland,' vol. I, p. 41.

Whatever reasons may be given for the prevalent use of "were" after "as if," no one of them appears to have influenced MR. ROSE, the translator of ARIOSTO; for, in his "Introduction," he writes: "And in perusing it, the reader always feels as if he *is* swimming with the stream."

Here is a convenient singular: "The description in this *Annal* seems to imply that the residence at Merton covered a considerable area." EARLE, 'Two of the Saxon Chronicles,' p. 292.

What is the use of keeping a few traces of the dual except for the sake of exception? Here we see one in the act of disappearing: "While the military command was divided *between* three generals." RHYS, 'Celtic Britain,' p. 100.

Men have sought out many ways of forming the plural of nouns; but the Anglo-Indian would seem to think that as *arch* makes *arches*, so *conch* should make *conches*. Witness RUDYARD KIPLING, 'Departmental Ditties,' p. 52:

> "Black night behind the tamarisks—the owls begin their chorus—
> As the *conches* from the temple scream and bray.
> With the fruitless years behind us and the hopeless years before us,
> Let us honor,, oh (*sic*) my brothers, Christmas Day."

ANDREW INGRAHAM.

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BRIEF MENTION.

Arkiv för Nordisk Filologi, utg. genom AXEL KOCK. Femte Bandet. Nj Följd. Första Bandet, Häftet 3. Lund, 1889.—"Tvivlsomme ord i Norges gamle love," by EBBE HERTZBERG, with which this number of the *Arkiv* opens, is an attempt by a legal authority to explain certain Old Norse legal terms either untranslated or wrongly translated by lexicographers. The suggestions are many of them very valuable and certainly deserve the attention of all Icelandic students. *Síðraðr*, one of the words explained, is spelled with a short *i*. With this exception, the forms are correctly given. It is a subject for congratulation that the inquiry is to be continued. All the other original articles are devoted to the subject of Icelandic poetry. In "Med hvilken ret kaldes skaldesproget kunstigt?" HJ. FALK discusses the artificial character of Icelandic poetry. After explaining in detail the principal figures employed by the skalds, the author reaches the conclusion that, while the poetry of the North in its early existence was full of life and spirit, its tendency was to grow constantly more and more artificial and mechanical, until finally the circumlocutions are entirely without meaning, and often misleading. Anyone that has worked over these later poetic attempts will acknowledge the soundness of this criticism. JANUS JÓNSSON and FINNUR JÓNSSON discuss a troublesome word in "Um orðið *vigg*." "Nogle bemarkninger til et versi

Haustlöng," by B. M. OLSEN, offers a new explanation to Sn. E. i, 314; translating the first half of the verse "The gods quickly raised their spear-shafts, while the shavings burn." FINNUR JÓNSSON, in a note, discusses the occurrence of the word *Vengi*, which, by the way, is incorrectly rendered by VIGFUSSON. The number closes with two obituaries: the first by ELOF TEGNÉR, on C. J. SCHLYTER, the great authority on Swedish law, who died in December; the second on the Icelandic scholar JÓN ÁRNASON, a notice of whom will be found elsewhere in the present issue.

'Historiettes Modernes' is the title of a tastily and correctly printed collection of short French stories, annotated by MR. C. FONTAINE and published by D. C. Heath & Co. It consists of thirteen sprightly selections from the latest French fiction, ranging in length from six to eighteen pages and representing the prevailing tone and manner of current light literature. There are no biographical or literary notices. The notes are almost silent on points of grammar, but are otherwise judicious in quantity and quality; and the little book is well fitted to serve the purpose for which it was intended.

To readers of MOD. LANG. NOTES who are fond of phonetic vagaries, we would recommend a little book of forty-two pages entitled: 'French in English; or French Phrases phonetically formed with real English words,' by ALBERT BENEDICT LYMAN. (For sale by Jacob Schmitt, 837 N. Howard St., Baltimore. Price, 25 cts.). A few specimen sentences of this curiosum will explain the title: "Come set veal A bell. Say day song tray grow. Set watt ah A Tay coo pay. A Leas ah bow coo door me. Lay bow pear song sore tea."

PERSONAL.

ALBERT H. SMYTH, Professor of English Literature in the Philadelphia High School, has completed a 'History of American Literature' which is intended for use in High Schools and Academies. It will be published by MESSRS. ELDREDGE & BRO. (Philadelphia). The work presents a continuous sketch of the progress of American writings, and furnishes some carefully chosen and representative selections.

MICHEL N. DAMIRALIS, Secretary of the National Bank of Greece and an enthusiastic Shakespearian, will publish at Athens in September a translation into Modern Greek of 'Hamlet.' The translation will have a critical introduction written by PROFESSOR ALBERT H. SMYTH of Philadelphia.

MR. W. C. SAWYER of San Jose, Cal., has been called to the chair of English in the University of the Pacific at College Park, California.

MR. R. M. HUSE was appointed at the beginning of the present academic year as Instructor in Modern Languages at Lehigh University (Penna.). MR. HUSE has spent a large part of his life in France and Germany, and brings with him, besides this practical knowledge, a twelve-years experience as teacher in the secondary schools.

MR. FRANK VOGEL, of Boston, has been appointed to fill the position at the Mass. Institute of Technology, made vacant by the lamented death of PROFESSOR CHARLES P. OTIS (cf. MOD. LANG. NOTES, vol. iii, p. 267). MR. VOGEL completed the course at the Boston Latin School in 1883; received the B. A. degree at Harvard University in 1887; was appointed immediately after graduation teacher of modern languages in Mitchell's Boys School, a private academy of Billerica (Mass.); and was made Instructor in German at Cornell University in July 1888, which appointment he resigned to accept his present position, with title of Instructor in Modern Languages.

PROFESSOR CALVIN THOMAS (University of Michigan) has just engaged with Messrs. D. C. Heath & Co., of Boston, to edit both parts of GOETHE'S 'Faust.'

DR. F. M. WARREN (Johns Hopkins University) has signed with the same firm to bring out a Primer of French Literature which shall treat in a succinct but connected manner the different periods of literary production in France. It will be adapted especially for college class-work.

OBITUARY.

JÓN ÁRNASON.

In Reykjavik, on the 4th of last September, JÓN ÁRNASON, well-known to the world through his collection of the popular tales of Iceland, died, after an active and useful life, in his seventieth year. He was born in 1819 at Hof, Skagaströnd, where his father, ÁRNI ILLUGASON, was clergyman. His formal education was completed at the celebrated Bessastad Latin School, in 1843. A few years after, in 1848, having lived in the meántime with DR. SVEINBJÖRN EGILSSON, one of the greatest scholars that Iceland has ever produced, he took his first position as librarian of the Stiptbókasafn Íslands (since 1881 called the Landbókasafn, the 'National Library'), which office he held continuously to 1887, when he asked and obtained from the Althing, on the plea of advancing age, a release from his official duties. The library, the most considerable in Iceland and an important factor in public education, during the thirty odd years of his management steadily increased in size and usefulness, a result that was due in no small degree to his wise administration.

The duties of librarian did not preclude, however, the bestowal of a good deal of time and occupation elsewhere. At one time or other during this period he was also the first librarian of the Reykjavik branch of the Icelandic Literary Society; a teacher and the custodian of the library at the Latin School (which in the meantime had been moved to Reykjavik); Secretary of the then bishop, HELGI THORDERSEN; and custodian and an active instigator in the formation of the collection of Icelandic antiquities, which, under the name of the 'Forngripasafn Íslands,' has now grown to very respectable proportions. He also found time for extended literary work and beside valuable bibliographies made, either alone or in conjunction with others, several important contributions to his native literature.

The work by which JÓN ÁRNASON is best known outside of Iceland is the two volumes of folk tales that appeared in Icelandic under the title 'Íslenzkar þjóðsögur og Æfintýri,' Leipzig 1862–64. A small preliminary collection of 'Íslenzk Æfintýri,' made in collaboration with MAGNÚS GRIMSSON, was printed in Reykjavik in 1852. Afterward, our author went to work single-handed to make an exhaustive collection of the legends of the land, which were assiduously drawn together from every nook and corner of Iceland. Several years were spent in untiring effort, and no stone was left unturned that promised any sort of resultant reward. The end well justified the means. No more important collection of folk legends exists in the literature of any nation, and the work became not only a classic in Iceland, but furnished a most valuable link to the comparative study of folk-lore elsewhere. The volumes appeared with a dedication to JACOB GRIMM and a valuable prefatory essay by the late GUDBRAND VIGFUSSON. Stories from the collection have found their way all over the world, portions, at least, having been translated into English, German, French, and Danish.

In personality JÓN ÁRNASON was one of the most kindly and warm-hearted of men. Never more than modestly well-to-do in this world's goods, he was nevertheless generous with what he had and did many a kind deed unostentatiously and without thought or desire of praise. In his love of Iceland he was enthusiastic, and his eye would kindle when the talk was of her historic past. With the old literature and language he was particularly well acquainted, and valued it as the most precious heir-loom that he, as an Icelander, possessed. The writer well remembers with what pride he once drew himself up as he said: "We are poor, but God be praised that we still have our old language and literature." During the winter spent some years ago in Reykjavik, day after day for several weeks, in spite of sleet or snow, and there was a great deal of both, JÓN ÁRNASON made his way without fail to the room where we met to read together, and where his coming was eagerly looked forward to as the event of the day. He was an excellent teacher. A corroboratory instance or a striking example was always ready, and his unflagging enthusiasm gave renewed stimulus and zest when the way, as not infrequently happened, was beset with difficulty. When we read of the wonderful doings of Thor on his wanderings to Útgarðaló́ki, his laughter at the god's discomfitures was long and irresistible, though he perhaps had read the narrative a hundred times. In all the associations of life, as he was seen from day to day during my stay in Iceland, he always evinced the same quiet geniality of disposition which was his striking characteristic. He was but little a man of the world; although he mingled a good deal with men, he was in many ways as simple as a child, and as innocent and unsophisticated. One by one the good men of the last generation are passing away from among us. One of the best of them all has gone in the death of JÓN ÁRNASON.

WM. H. CARPENTER.

Columbia College.

MODERN LANGUAGE NOTES.

Baltimore, November, 1889.

*THE LEGEND OF ST. MARGARET.**

I.—BRIEF SKETCH OF ITS DEVELOPMENT.

It is not difficult to fix, at least approximately, the time of the occurrences recorded in the Legend of St. Margaret. The great Antiochian persecution during which the presbyter Lucius suffered martydom took place under the joint rule of Diocletian and Maximian.

Maximin was intrusted in 305 with the sovereignty of Syria and Egypt, and, on the death of Galerius, he added to his provinces that of Asia Minor. Between the date 305 and that of Maximin's death (313) the martyrdom of St. Margaret, if we are to grant its historic existence, must certainly fall. That we have no historic record of it is not surprising; the occurrence in its unvarnished actuality was commonplace in such an epoch of wholesale martyrdom; and, further, it was the policy of the persecutors to destroy all the writings of their Christian victims, so that the events in question were probably recorded according to hearsay evidence at some later period. The supernatural accessories of the story are found in the earliest forms in which it has been preserved to us. In establishing the date the manuscripts do not give much assistance beyond that afforded by the incidents recorded. The earliest manuscripts had no date assigned, for any such information is wanting in nearly all the manuscripts which are at our disposal. An exception is the Latin manuscript B. M. Ar 169 (XIIIth Cent.), which begins "Annorum ab incarnatione domini ṣalvatoris fere ducentorum nonaginta circulus volvebatur." It seems probable that this is an original addition by some scribe who had made for himself the necessary historic researches. The English version MS. Harl. 2277 (XIVth Cent.) reads:

> "Lither was themperor Diocletian,
> Lither was his felawe ek, that het Maximian."

An old English alliterative version (MS. Bodl. 34) gives the date of the month, following, no doubt, the day and month for which the life appointed in the Latin Passionals was that of St. Margaret. The MS. reads "i the moneth that on ure ledene is ald englisch efterlith, inempnet iulius o latin, o the twentuthe dei" (Cockayne E. E. T. S., No. 13). The MS. Ashm. (printed by Horstmann, 'Altenglische Legenden') adds a detail which is almost humorous:

> "On a tewsdey sche was quyke and dede."

Further notice as to date I have not discovered in any of the many versions consulted. It remains then to ascertain the date approximately by independent historic evidence, which gives as superior and inferior limits the years 305 and 313.

The story is an Oriental one and, in any effort to trace its development, it is to the East that we must look for its original form and for any collateral evidence as to its authenticity. Such evidence is however not forthcoming. The oldest Syrian Martyrology extant (MS. addit. 12150, published by Wright in the *Journal of Sacred Literature* VIII, 45), although assigning many martyrs and confessors to the town of Antioch, includes no reference to our saint. Had such a reference been there, it would have assisted very materially to establish the authenticity of the legend; but, on the other hand, the mutilated state of the manuscript absolves us from the conclusion that Saint Margaret was not acknowledged at the epoch of its composition. We have, however, evidence that to the Greek church this legend was not unknown. Symeon Metaphrastes (Xth Cent.) as quoted by Surius (Venice 1581, IV, 86) reads: "Marina, quam latinae ecclesiae Margaritam vocant," and this double nomenclature accompanies the legend in many of its developments. In the British Museum Library there is a Greek version of the life of St. Marina, dating however only from the XVIth century (25881). But it is to the Latin church and to the revival of letters under Charlemagne that we must refer the first extensive development of the legend as it is preserved to us. The life of St. Margaret of Antioch was assigned to the date XIV Kal. Aug. in the Latin Passionals, and the life of St. Marina—identical in all

*This article is extracted, for the most part, from a dissertation entitled "La Vie de Sainte Marguerite," published for the University of Leipzig (May 1889).

points with the former—is often given a few pages earlier at the date III Id. Jul., the order being sometimes reversed.

Rabanus (IXth Cent.) gives a brief life of the saint, mentioning all the salient points of the expanded legend: "vinculae, carceres, flagella, equuleum, diabolus in draconis specie, similiter et in aethiopis," etc. In the Martyrology of Usuardus (IXth Cent.), at the date XIII Kal. Aug., Migne records a marginal reading (probably a later interpolation): Eodem die sanctae . . . garitae virginis et martiris." It must have been during this and the following century that St. Margaret gradually obtained a permanent place in the Western martyrologies, for although Ado (IXth Cent.) and Aelfric (Xth Cent.) do not mention her name, Notker (circ. 1000) includes her among the martyrs, and assigns her the date III Id. Jul. (Migne CXXXI, 1119), and the testimony of Rabanus has already been adduced. It is certain that from this period the Passio St. Margaretae was found in the library of most monasteries, and its diffusion followed close on that of the Christian religion itself. Latin texts of the legend abound in many countries—in the British Museum alone there are 16, exclusive of those contained in collections—and amply attest the popularity of the story: we shall presently see how these versions have been everywhere followed by versions in the vernacular. The legend was also reproduced in many Latin Hymns of the Middle Ages and of the Renaissance, especially in Italy.

It must here be remarked that, though the sensational and supernatural details were to be found in the earliest forms of the legend, they were, by many, sceptically regarded from the first. Symeon Metaphrastes discounted them as the malicious invention of scoffers, if not of the evil one himself: a gentilibus forte, aut ab haereticis et profanis, et veritatis intelligenta privatis viris . . . pravae ac sceleratae mentis execranda figmenta, ad Christi et sanctorum eius contumeliam composita." Jacobus a Voragine (circa 1250) in the Golden Legend (Graesse, Leipzig 1850) has also: "istud autem quod dicitur de draconis devoratione, et ipsius crepatione, apocryphum et frivolum reputatur." The Bollandists have also adhered to this judgment in their Acta SS.

To attempt a descriptive catalogue of the old French MSS. in which some form of this legend is found, would be beyond the limits of this essay. So far back as 1875, P. MEYER indicates the existence of at least four rhymed versions, one of which occurs in thirty manuscripts.

In the library of Tours there exists a copy of a version of Wace, which has been fully described by LUZARCHE (1873) and edited by JOLY (1879). It contains about 420 lines of 8-syllable verse, the first part of the poem being wanting. This manuscript appeared to JOLY to contain a unique copy of the version: he assigns the date 1250 to the copy, and places the original 50 years earlier. But P. MEYER (*Romania* VIII, 275) indicates the existence of a complete copy of WACE's Version of which he quotes the opening lines. As an appendix to JOLY's edition (Vieweg, Paris 1879) we find the text of the MS. B. N. 19525, written at the end of the XIIIth century, also in octosyllabic verse, which the editor claims as having WACE for its source. He adds further the text of the MS. B. N. 1555 (early XVth Cent.), an octosyllabic version with signs of a different origin. Both these latter were edited by SCHELER (Antwerp 1877). In the "Bulletin du Bibliophile Belge" (vol. IV, 1847) we find an old French rhymed version, communicated by BARON LÉON DE HERKENRODE, and copied by him from a manuscript which had evidently been used as an amulet. Sixteen years later (Hannover 1863) a slightly varying copy of the same version was published by W. L. HOLLAND. This editor does not seem to have been aware of the earlier publication of his version, as an appendix to which he prints a German prose version of the XVth century. He also draws attention to a Middle-Dutch version published in the Belgisches Museum (Ghent 1837), the existence of which corroborates JOLY's statement as to the popularity of the legend in Belgium.

JOLY indicates 10 manuscript copies (Bibl. Nat.) of various forms of the legend, three of which date from the XIIIth and the rest from the XIVth and XVth centuries. He also

mentions two XVth Century MSS. in the Bibl. de l'Arsenal, and three prose versions (XIII., XIV., XVth Cent.) in the Bibl. Nationale. There are in the British Museum Library various versions of the legend both in prose and verse. These are Dom. d. XI, 8, Harl. 2947, Sloane 1611, all in rhymed octosyllabic couplets,[1] and Reg. 20. D. VI. 46, a life of St. Marina in prose.

We have, further, two important Anglo-Norman versions in Alexandrine verse arranged in "laisses monorimes" of varying length. They occur in the Cambridge University Manuscript Ee VI. XI.,[2] (XIIIth Cent.) and the York Minster MS. XVI. K. 13,[3] (early XIVth Cent.), no second copy of either version being known to exist. Both of these versions will be printed in a continuation of this paper, and are therefore only briefly referred to here.

The popularity of the legend did not cease with the invention of printing, for there exist many printed versions both in prose and in verse. BRUNET mentions eight verse editions, all published about the year 1500.

If any further proof of its popularity be needed, we have it in the existence of a Provençal version. In 1875 (P. MEYER, *Rom.* IV, 482) there were only seven known lives of saints in the southern vernacular, and one of these saints was St. Margaret, a Provençal version of whose 'Passion' in octosyllabic verse was published in that year by NOULET (Toulouse). Apropos of this edition, P. MEYER indicates the existence of a parallel and more correct Provençal text in Stockholm, by the aid of which he is enabled to correct the text published by NOULET.

1 Part of the version of the Sloane MS. is in Alexandrine couplets. This version and that of the Harl. MS. contain from six to seven hundred lines, whereas the version Dom. XI. has less than four hundred. The writer of the shorter poem regards his work from a purely commercial standpoint.—(fol. 97. 3) "Margarete ore penses
De moy cheytif ke ay translatez
Vostre vie e vostre passion.
Ke Dieu me grante sauvacion,
E a touz cels ke cest escrit
Orrunt o lirrunt o delit.
Ces est le covenant avant fet.
Ore seit gardé, si vos plet" (!)

2 For description of this MS. see *Romania* XV, 268.

3 Described in the MOD. LANG. NOTES of December 1888.

In Italy, Saint Margaret was among the most widely venerated saints of the Middle Ages. Tradition indeed asserts that her remains were conveyed to Brindisi, and found a final resting place at Montefiascone. Lambecius (Comment. de Biblioth. Vindobon. 1669. vol. II) indicates "Volumen membranaceum in quarto, multis imaginibus exornatum, quo continetur (1) Vita et Passio S. Margaretae virginis et martyris, composita antiquis rhythmis Italicis." Its lines, which he quotes, are:

Omniomo intende e staga impace
Chi vole oldire de uno sermone verace,
De una legenda molta bella
De una sanctissima ponzella,
Che multo fu fidele a Deo
E lo spirito sancto fu in leo.
Ela haveve nome Malgarita.

In the British Museum (MS. Harl. 5347) we have an Italian verse life of the late XIVth Cent. ascribed to a certain Tectino, but only differing from the last mentioned version by the addition of an introduction which has hitherto served to conceal the identity of the two poems. It is brilliantly, if not artistically, illustrated, and contains some 1200 lines. To the further development of this legend in Italy I shall refer again later. GRAESSE mentions printed Italian versions of the XVIth century.

In Spain, too, our saint enjoyed great popularity. FLOREZ (España Sagrada, Marin, 1763) points out that there were 16 churches named after her in the bishopric of Orense alone, besides large numbers in the contiguous sees. L. PANNIER (St. Alexis 339) also indicates the existence of Spanish versions of our legend. FLOREZ (vol. XVII) discusses a current ecclesiastical tradition that the scene of St. Marina was a district Limia in Galicia, where, it was alleged, there had existed towns known as Antiochia and Arminia (later Armea). Indeed various so-called relics of the saint were preserved in the neighborhood of Aguas Santas, the authenticity of which, however, FLOREZ declares to be doubtful: "del carballo, de los hornos, y del agujero (incapaz de admitir cuerpo, ni aun de un niño) . . . y otras individualidades que no tienen mas apoyo que de un vulgo Protéo." The origin of this fiction was apparently a corrupt reading of the Latin (cf.

note on 319). The Seville breviary read: "in campo Limiae sub urbe Armenia," where the original Latin had "in Decapoli et urbe Armenia." FLOREZ sums up (XVII, 221) as follows: Concluyo en fin que admito una Santa Marina martir en este obispado (Orense), laqual no tiene conexion con el presidente Olibrio del Oriente, ni con otras particularidades de la martyrizada en Antioquia de Pisidia: sino que la presente fue Gallega: pero ignorandose como en otros santos martires las particularidades de su vida y martirio, la aplicaron las del Oriente, lo que para ser afirmado de la nuestra, necesita mas abonadas pruebas."

Nor do we seek in vain among Teutonic nationalities for the preservation of our legend. We have already remarked the mention of our saint by Notker of St. Gallen. An old German version, referred to the XIIth Cent., was published by HAUPT (from a Berlin MS.) in the *Zeitschrift für deutsches Alterthum* I (Leipzig, 1841). In *Germania* (1859, p. 440) BARTSCH has printed another text, the original of which he also refers to the XIIth Cent., and which is found in the Prague MS. XVI G. XIX. A kindred version was discovered by WAGNER at Klosterneuburg, and is discussed and compared with the Prague version in *Germania* (1852 p. 268). While writing this essay, I learn that the librarian of the Trier Library has discovered a fragment of a Middle High German verse legend of St. Margaret for which he claims a higher antiquity than is assigned to the complete versions above referred to. Other extant German versions are mentioned by HOLLAND in his introduction. In the XIVth century HARTWIG VON DEM HAGE made the sufferings of St. Margaret the subject of one of his poems, as did the English poet LYDGATE a century later. In the first years of the XIVth Cent. printed versions were published in Köln, a reprint of which may be found in SCHADE'S 'Geistliche Gedichte des XIV. und XV. Jahrhunderts vom Niederrhein' (Hannover 1854).

Mediæval English Literature also contributes largely to the materials at our disposal for establishing the wide-spread popularity of St. Margaret. An early English prose version, dating from the XIth century, was published by COCKAYNE in his Narratiunculae (1861). For the Early English Text Society the same writer published (in 1866) various English versions of the legend. The first (MS. Bodl. 34 and others) is an alliterative poem (date about 1200), and is specially remarkable as containing an incident[4] invented by its writer which has no parallel in any other known version.

In the same volume COCKAYNE prints a version in verse (Harl. 2277), executed about 1330 and dating from 1300. He adds also the version printed by HICKS (Thesaurus I, 224) from a manuscript formerly in Trin. Coll. Camb. Library, now in the British Museum, the original of which HORSTMANN refers to the early part of the XIIIth Cent. In HORSTMANN (Altenglische Legenden; neue Folge) we have two versions of the legend (Meidan Margaret) which the editor attributes to the early XIVth and to the middle of the XVth Cent. respectively. The MS. Cantab. Ff II, 38 contains an English prose version of the XVth Cent., and the legend was also "compendyously compiled in balade by Lidgate dan John, monk of Bury" (edited by HORSTMANN, Ae. Leg.)

There remains to be noticed a Scottish version of the legend, contained in the Cambridge MS. published by HORTSMANN, and attributed by the editor (though by no other scholar of note) to the poet JOHN BARBOUR. The author, as indeed in most of the other legends which he treats, draws largely from the "Aurea Legenda." The introduction, for instance, is clearly taken from the work of J. a VORAGINE. It commences:

> Qwa wil the vertu wyt of stanis
> In the lapidar ma fynd, ane is
> Of thame, that callyt is "Margarit"
> Vertuyse, lytil, clere, and quhyt . . . etc.

But the poet appears to have consulted other versions. Compare, e. g., "Tyne nocht my sawle with fellone mene" with Camb. Ee VI, 11 (v. 88) "ne perdez m'alme ho ces maves felluns;" and "as a schepe ymang wlfis" with "com owaillye entre lus." The expanded form of the legend, as compared with the "Aurea Legenda," shows indeed undoubted signs of large appropriation from other sources.

4 A wooing scene betweeen "a clean man and a clean woman."

Any one who has read the legend of St. Margaret in any of its more expanded forms cannot wonder at the immense popularity which it obtained during the Middle Ages. The reading of this Passio was said to produce the instant and safe delivery of women in labor. There is a strange irony in the process of legend-development by which the resolutely pure virgin is made to preside graciously over the pains of child-bed. JOLY (p. 26) quotes passages from miracle plays in illustration of this belief, and PANNIER (St. Alexis 339) draws attention to a passage in Rabelais where Gargamelle refers superciliously to the reputation of our saint. But the benefactions of St. Margaret were by no means confined to gracious presidence over the pangs of parturition. Whoever wrote a copy of her Passion, or read it in a right spirit, or even heard it read, was to receive absolution of sin, and of sin's visible effects in the flesh. Whoever invoked her sincerely should be heard promptly. And he who dedicated a church, or even a candle, to her memory should know no limit to the power of his petition. No saint could possibly enjoy greater popularity, if popularity depend upon variety of potential benefaction.

> "Vengron horbs, sex e mutz
> Contrayt, glocs maladobatz,
> Totz partiro d'aqui sanatz"
> (NOULET: quoted by J.).

And so through all the versions. The credulity of the church outlived the invention of printing. An Italian copy of the legend (Venice: XVIth Cent.) bears the title "Legenda et oratione di S. Margherita, historiata: La qual oratione legendola, over ponendola adosso a una donna che non potesse parturire, subito parturirà senza pericolo;" and d'Esternod (Espadon Satyrique) completing the description of a woman who was a finished hypocrite adds:

> "De sainte Marguerite elle sait la légende."

Even royalty was not behindhand in the cult of our saint. JOLY writes (p. 29), adducing numerous historic examples: "Ce sont des reines qui successivement proclament la foi des femmes de France dans l'intervention de la Sainte au moment le plus critique de leur vie. Elle est à plusieurs reprises solennellement invoquée pour de royales naissances." He also points out (p. 23) how much of the painting and sculpture of the Middle Ages, and of later times, was inspired by the story of Margaret's martyrdom, instancing, among other works, a chef-d'œuvre of Raphael, now in the Louvre Gallery. The pastoral coloring of the legend gave it in the country districts a popularity equal to that which it obtained among the more cultured portion of the population. Its sensational incidents lend themselves easily to rude dramatic form, and about the year 1500 it was adapted still more to the taste of the masses by being produced in the form of a Mystery play. For a description of this particular development in France, it suffices to refer to the interesting little book of MR. JOLY, who gives copious extracts ftom a unique copy in the Bibl. Nationale. It is highly probable that the same development took place in other countries. For this conjecture there is due support in the case of Italy, on the authority of GRAESSE, who mentions certain dramatic representations of the Passio dating from the XIVth century.

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ORIGIN OF 'THE FLOWER AND THE LEAF.'

'The Flower and the Leaf,' first published in SPEGHT'S edition of 1597, has been, since TYRWHITT first expressed his doubts with regard to its authenticity as a work of CHAUCER, the subject of frequent criticism. PROFESSORS TEN BRINK and SKEAT, with others, are inclined to regard the poem as a post-Chaucerian production, PROF. SKEAT even venturing to say: "written by a woman, and clearly belonging to the fifteenth century." All critics have noticed the influence of MACHAULT, DESCHAMPS and FROISSART in the selection of the well-known allegory representing the merits of the flower and the leaf, but none seem as yet to have called attention to a poem which may have furnished the plan or structure upon which this allegory has been superposed. Such a model-poem could have been suggested by a *lay* of EUSTACHE DESCHAMPS, entitled "Ci commence le lay de

franchise."* The introductions of the poems are strikingly similar. The month of May, springing flowers, new green and the sweet season, cause the respective poets to rise at break of day and stroll into the wood. They suddenly espy companies of ladies adorned with chaplets, soon followed by troops of armed horsemen. The latter spend the time in justing, after which ladies and knights join in dance and song.

DESCHAMPS' *personae* are not allegorical figures, though the poet attaches a brief comparison of the flower and the leaf. The author of 'The Flower and the Leaf,' however, beginning with the same *personae*, preserves an allegory, till finally an explanation of the same is offered by a second person. The similarity of these two poems is so apparent that one must have suggested the other, if indeed a nearer relationship may not be assumed. A few of the parallel passages are:

†4-14. When shouers sweet of raine discended softe,
* * *
And every plaine was eke yclothed faire
With newe green, and maketh smalle floures
To springen here and there in field and mede;

8-11. C'est qu'en doulz mois que toute fleur s'avance,
Arbres, buissons, que terre devenir
Veult toute vert et ses flours espanir,
Du moys de may * *

---

15. And I, so glad of the season thus swete,
* * *

24-7. And up I rose three houres after twelfe,
Aboute the springing of the day;
And on I putte my geare and mine array,
And to a pleasaunt grove I gan to passe,

14. Le premier jour de ce mois de plaisance
* * *

24-7. Lors me parti et mis en ordonnance
D'aler au bois ou maint amant se lance
Pour ses amours et sa joie querir.
De mon hostel me pars au point du jour.

---

43. And, at the last, a path of little breede
I found, * * * *

48-50. And so I followede, till it me broughte
To right a pleasaunt herber, well ywrought,
That benched was, * *

29. M'acheminay pensant par une plaine
* * *

66. Ainsis pensans vins par une bruiere
En un grant parc d'arbres et de fouchiere
* * *

92. Sur un estoanc fis mon pelerinage;

---

127. And as I sat, the birdes harkening thus,

136. I sie where there came, singing lustily
A world of ladies * *

185-9. Before the herber where I was sitting;
And, God wot, me thought I was wel bigone.

93. Mais, en passant, vy ja dessus l'erbage
De damoiseaulx tresnoble compaignie
Vestus de vert, * *

98-102. Oultre passay qu'ilz ne me virent mie;
En un busson me mis en tapinage
Pour regarder de celle gent la vie
Et pour oir la douce melodie
Des rossignolz crians ou jardinage:

---

154. And every lady had a chapelet
Upon her head of floures fresh and greene
* * *

161-2. * there were many tho
That sang and daunced, *

118. Parmi ce bois dames et demoiseaulx
Qui chantoient notes *
* * *

121-2. Cueillans les fleurs, * *
Dont ilz firent saintures et chappeaulx;

---

191. When that I hearde not ferre off sodainely,
So great a noise of thundering trumpes blowe,
* * *

195-8. From the same grove where the ladies come oute,
Of men of armes coming such a route,
As alle the men on earth hadde ben assembled
In that place, wele horsed for the nones,

145. Mais d'un grant bruit yssant d'une valée
Ou il ot gens qui venoient jouster
* * *

148. Car a cheval y ot grant assemblée,

259. And every child eke ware of leaves grene
A fresh chapelet * *
* * *

---

264. And after hem, on many a fresh corsere,

280. And every knight * *
* * lightly laid a spere
In the arest; and so justes began
On every part abouten, here and there;
Some brake his spere, some drew down hors and manne;

157. Sur un coursier fut de vert appareil,
Acompaigniez de son frere pareil;

165. L'un sur l'autre font des lances tronsons
Et se portent sur terre et sur buissons.
* * *

168. Ainçois queroit chascuns jouste a son vueil
Sanz esparguier chevaulx, bras ne talons.

*Œuvres complètes de EUSTACHE DESCHAMPS. Paris, 1880. Vol. ii, pp. 203-214. [Société des anciens textes français.]

†MORRIS, Aldine Edition.

300. They braken of bothe the song and dance,
302. And every lady tooke, full womanly,
By the right hond a knight, and forth they yede

235. De la cornant et dansant vers Beauté
Dehors le boys en un plaisant hosté
Tous et toutes illec s'acheminerent;

At this point the two poems diverge, 'The Flower and the Leaf' concluding with the description of the rain-storm, followed by the interpretation of the allegory. DESCHAMPS' *lay*, on the other hand, pictures in conclusion a banquet at which Robin praises his own condition and disparages that of kings.

A word as to the authenticity of the poem. In his 'Chaucer-Studien,' pp. 156-164, TEN BRINK has already cited rime and accent tests to disprove CHAUCER's authorship. Noticeable is the similarity of these false rimes to those of the so-called CHAUCER's 'Dream,' which fact may, perhaps, point to a common authorship. It is also significant that both poems were first printed in SPEGHT's edition, the MSS. of the same being reported as lost.

The following false rimes are common:

'THE FLOWER AND THE LEAF.'	'DREAM.'
Combinations in *-y* and *-ie*:	
464, 467. company : by.	ib. 2025.
174-5. truly : company.	cry : company 1725
130-1. truly : armony.	Softely : harmony 1829.

A most unusual poetical license is *wente* 150 (for *want*) to rime with *oriente*.

This short poem of six hundred verses contains rare words, some of which are never found in CHAUCER:

101. *sote*, O. Fr. *sot* 'a fool,' used in 'Provs. of Hendyng.'—169. *beseene*, C. has *beseye* 'Duch.' 828. *byseyn* 'Tr. and Cr.' 2.1262. *beseine* 'Cant. T.' 8859.—186. *bigone*, C. has *begoon* 'Lawe' 820 'happened': *well bigoo* occurs in 'Rom. of Rose' 693 'delighted.'—201. *wones* 'riches'; *wône* is used in 'Prompt.' 532, and in HOCCLEVE's Poems I, 294.—215. *colleres*, C. has *colers* 'Knightes T.' 1294, the form *coller* is according to MAETZNER the later.—216. *scochones*, occurs again in 'Rom. of Rose' 893.—246. *paitrell*, a unique occurrence; likewise the words 252. *henshemen*.—314. *melancolius*.—348. *bargaret*.—264. *corsere*, C. has *curser* 'Tr. and Cr.' 5.85.—290. *dintes*, C. has *dent* 'C. T.' 3804. *dente* 'Court of L.' 836; ORM has *dinnt*; MINOT *dintes*. All these are Northern forms.—429. *purvey*, C. has *purveyen* (Infinitive); *purvay* occurs in 'Political Songs' 34, and HAMPOLE.—462. *gramercy*, C. has *graunt mercy* 'C. T.' 8964. This form occurs in 'Town. M.' p. 80.—549. *feintise*, used by 'Gaw' 2435; HAMPOLE 3518.—591. *unconning*, used in 'Beket's Life' 1024; *onconning* in 'Ayenbite,' 131; *unkunning* in 'Pricke of Consc.,' 169.

The above peculiarities in vocabulary, combined with the disproportionately large number of false rimes already cited, add to the evidence previously gathered to prove that 'The Flower and the Leaf' is not a Chaucerian production.

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LES POÈTES FRANÇAIS DE NOS JOURS.—LECONTE DE LISLE.

Encore que la France d'aujourd'hui ne puisse pas s'enorgueillir de noms aussi illustres que ceux de V. HUGO, LAMARTINE ou A. DE MUSSET, il n'en faudrait pas pour cela conclure que l'art de la poésie est chez nous en décadence. Jamais le nombre des poètes n'a été si grand, et jamais la moyenne de leurs œuvres n'a été si élevée. Les noms de LECONTE DE LISLE, SULLY-PRUDHOMME, FRANÇOIS COPPÉE et bien d'autres rappellent à l'esprit maints vers délicieux, maintes lectures charmantes.

Primus inter pares nous apparaît LECONTE DE LISLE et c'est de lui que nous voulons aujourd'hui nous occuper. Né à l'île Bourbon en 1816, CHARLES-MARIE LECONTE DE LISLE y commença ses études, mais il fut envoyé en France pour les y terminer. Le grand maître du poète fut la Nature, et nous trouvons dans ses vers une richesse d'expression qui a dû lui être inspirée par la beauté des paysages au milieu desquels il a passé ses premières années. La facture de son vers est large, puissante, imagée, et, chose remarquable, il a conservé le plus grand respect pour les règles de la césure et de l'enjambement, règles qui sont le plus souvent regardées comme nulles et non avenues par des poètes tels que FRANÇOIS COPPÉE et bien d'autres.

Dans son poème intitulé "Le Jugement de

Komor," le poète nous met en présence du Jarle ou Seigneur de Kemper qui:

". . . . . dans sa tour vieille que la mer ronge
Marchait les bras croisés sur sa cotte d'acier.
. . . . . .
C'était un haut vieillard, sombre et plein de vigueur.
Sur sa joue aux poils gris, lourde, une larme vive
De l'angoisse soufferte accusait la rigueur."

Sa femme Tiphaine, plus jeune que lui par un grand nombre d'années, lui a été infidèle. Mariée malgré elle au vieillard, elle a aimé un jeune homme beau et fier. Déjà l'épée du paladin a fait justice de l'amant, la femme maintenant doit mourir, mais, en bon chrétien qu'il est, l'époux outragé a accordé à sa femme les secours de la religion et, depuis longtemps déjà, Tiphaine est en conférence avec un moine. Cependant le vieux Breton commence à s'impatienter:

"Ce moine, dit Komor, n'en finira-t-il pas?"

Tout-à coup, on entend résonner le bruit d'une sandale et le religieux apparaît:

"Jarle! j'ai fait selon votre commandement
Après celui de Dieu, dit le moine. A cette heure,
Ne souillez pas vos mains, Jarle! soyez clément
. . . . . .
Sire moine, il suffit. Sors. Il faut qu'elle meure
. . . . . .
Mais la main d'un vil serf ne la touchera point."

Et s'approchant d'une cloche il la frappe deux fois du poing pour appeler celle dont la dernière heure va bientôt sonner.

"Le tintement sinistre alla, de proche en proche,
Se perdre aux bas arceaux où les ancêtres morts
Dormaient les bras en croix sans peur et sans reproche."

Bientôt la victime s'avance, elle est jeune, elle est belle, mais rien ne peut fléchir l'implacable vengeur:

". . . . . Il faut mourir, Tiphaine," dit-il,
"Conjure le Sauveur, afin qu'il ne te damne;
. . . . . .
Femme, te repens-tu? c'est le ciel ou l'enfer."

Mais elle, fidèle à son amour jusque dans la mort:

"Frappe, je l'aime encor: ta haine est légitime
Certes! je l'aimerai dans mon éternité!"

Et Komor s'avance, Tiphaine pose son cou frêle et blanc sur un billot préparé là d'avance, un éclair produit par une épée traversant l'air brille, un coup sec retentit et la tête de la femme roule sur le parquet.

"Cela fait, le vieux Jarle, entre ses bras sanglants
Prit le corps et la tête aux yeux hagards sans flamme.
Il monta sur la tour, et dans les flots hurlants
Précipita d'en haut la dépouille livide
De celle qui voulut trahir ses cheveux blancs."

Tout est fini, mais l'époux vengé comprend que sa vengeance a emporté sa vie avec elle, il songe à sa maison vide; le souvenir de celle qu'il aimait, de celle qu'il aime encore le hante:

"Alors le Jarle fit un long signe de croix;
Et, comme un insensé, poussant un cri sauvage
Que le vent emporta par delà les grands bois,
Debout sur les créneaux balayés par l'orage,
Les bras tendus au ciel, il sauta dans la mer
Qui ne rejeta point ses os sur le rivage."

Tels finirent Tiphaine et Komor de Kemper.

Voilà tout le poème, mais en lisant cette histoire sauvage, brutale, sanglante exprimée en si beaux vers il nous semble retourner plusieurs siècles en arrière, et la sombre figure du moyen âge se présente à notre imagination. C'est l'époque de la vengeance sans pardon; la miséricorde n'existe pas encore, et le "dent pour dent, œil pour œil" de la Bible semble être la seule devise de ces preux des temps passés. Combien notre poète a su comprendre la situation et avec quel talent il a su la dépeindre! "Il faut mourir, Tiphaine" nous rappelle le laconisme grec, et ces "ancêtres morts qui dorment les bras en croix sans peur et sans reproche," ne nous font-ils pas songer aux temps héroïques de Bayard et de Du Guesclin?

Mais ce n'est pas seulement dans le genre tragique qu'excelle M. LECONTE DE LISLE, le genre descriptif lui est tout aussi familier; et soit qu'il dépeigne

"Les éléphants rugueux voyageurs lents et rudes,"

soit que sa plume nous convie à admirer "Epiphanie," une jeune fille norvégienne dont

"Les yeux ont la couleur d'une belle nuit du Pôle,"

toujours il est égal à la tâche qu'il s'est imposée.

Entendez-le aussi décrire une chaude journée d'été:

". . . . . Il est midi,
Tout se tait. L'air flamboie et brûle sans haleine,
La terre est assoupie en sa robe de feu.
L'étendue est immense, et les champs n'ont point d'ombre,
Et la source est tarie où buvaient les troupeaux.
La lointaine forêt dont la lisière est sombre

Dort là-bas immobile en un pesant repos.
Seuls, les grands blés mûris, tels qu'une mer dorée,
Se déroulent au loin, dédaigneux du sommeil.
Pacifiques enfants de la terre sacrée
Ils épuisent sans peur la coupe du soleil."

Quelle langue magnifique! Quel style saisissant et harmonieux en même temps!

Ajoutons que chez M. LECONTE DE LISLE le poète est doublé d'un érudit, et nous lui devons une traduction excellente de tous les classiques grecs. Sa tragédie "Les Erynnies" a été reprise dernièrement (Mars, 1889) avec grand succès au théâtre de l'Odéon à Paris. Le poète a été appelé il y a quelques années à s'asseoir au nombre des "Immortels," et l'Académie française en le recevant dans son sein ne lui a pas seulement fait honneur à lui, elle s'est fait honneur à elle-même, car le nouvel Académicien ne peut qu'ajouter à la gloire de la docte société.

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DIALECTAL SURVIVALS IN TENNESSEE.

Those who have ever studied myths and traditions, know with what tenacity an old legend or superstition will cling to the minds of men and be handed down from generation to generation. So it is in language. An old word or expression, though long since passed from good usage, will be found recurring in the speech of the uneducated. For example, I have often heard the word ***hit*** used for ***it***.

It is my purpose in this paper to show that some of the colloquial and dialectal expressions of this region have survived from SHAKESPEARE, or, at least, that a resemblance can be traced between them and the language of his day.*

1. *Double comparatives* which occur frequently in SHAKESPEARE. 'Uncle Remus' (35) says, "I dunno ef he wern't mo' sassier dan befo'." This error is not uncommon among uneducated people, and the corresponding error of the *double superlative* is also heard in conversation. "Brer B'ar, he say he de mos' stronges'" (112). The double superlative is less common in SHAKESPEARE than the double comparative, but "the most unkindest cut of all" is known to every one. The *superlative* is also used in the *comparison of two*. Example from I 'Henry VI,' ii, 4: "Between two girls, which has the merriest eye." This is heard so frequently that an example is unnecessary.

2. Likewise we find the *double negative* in our poet:

"You may deny that you were not the cause"
('C. of E'. II, 7).

This error seems to be difficult to avoid, and one hears it among people of more than ordinary education. How often have I heard the expression, "I haven't got none." "Nobody ain't ans'er Brer Fox knock," says Uncle Remus (36). Again, page 92, he says, "Brer Rabbit, he dunno nuthin' tall 'bout no fishes," thus getting in *three negatives*; but SHAKESPEARE is not to be outdone:

"Nor never none
Shall mistress be of it, save I alone" ('T. N'. III, 1.).

Theoretically this is correct, three negatives being equivalent to one, since two negatives cancel each other.

3. The colloquial use of the *adjective for the adverb* is not unknown in SHAKESPEARE, as in "Some will dear abide it" ('J. C.'). THOMAS NELSON PAGE (121) has; "'cause womens dee cry sort o' natchel." This is probably due to the fact that the untrained mind does not distinguish between the force of the adjective and of the adverb.

4. *Adoors* occurs in some of the older editions, but is changed in the later editions to *o'doors*, the apostrophe of course showing the derivation. The word is frequently heard among children in such sentences as, "May I go out adoors (*or* o'doors)?"

5. *Afeard* is used for *afraid* among people of limited education. I have heard it in West Tennessee frequently among white people. Its survival is probably due to the idea that it is a past participle of the verb *fear*, although it is of Anglo-Saxon origin. Caesar says:

"Have I in conquest stretched mine arm so far
To be afeard to tell gray beards the truth?"

"They 'lowed ez even Pete Blenkins air fairly afeard a' him" (CHADDOCK, 6). Brer Possum

*A paper by PROF. THOM, in *Shakespeariana* of March 1884, entitled "Some Parallelisms between Shakespeare's English and the Negro-English of the United States," covers a part of this ground.

abbreviates it thus, "You don't speck I done dat kaze I was 'feard, duz you?"

6. *Afore*, which is still the common form in compounds, as *aforesaid*, is found frequently enough in SHAKESPEARE and BEN JONSON. Stephano says of Caliban, "if he have never drunk wine afore, it will go near to remove his fit" ('Temp.' II, 2, 78). It is used constantly by CRADDOCK'S mountaineers. "It air toler'ble high,—higher'n I ever see it afore" (12). It does not appear that it is used much among the negroes, who prefer the simple *'fo'*.

7. *Against*, including the idea of time and preparation, is common in SHAKESPEARE and the Bible.

"I'll charm his eyes against she do appear"
('Mid. N. D.' III, 2,99, misquoted by ABBOTT).

"Let them wash their clothes, and be ready against the third day" ('Ex.,' xix, 10 and 11). MÄTZNER gives examples down as late as SCOTT. E. A. ABBOTT says, "This is now restricted to colloquial language." It is frequently heard in such sentences as, "I'll be there against she comes;" as is also the abbreviated form, *'gainst*, which is probably more common than the full form in colloquial language. An example of this can also be cited from our poet:

"And see them ready 'gainst their mother comes"
('T. An.,' V, 2,20).

8. *Bully*. This slang adjective occurs several times in the 'Merry Wives' as also in one or two other plays:

"Bless thee, bully doctor!" (II, 3, 18).

BARTLETT gives a number of examples, one of which, from a Mississippi boatman's song, is this:

"Now is the time for a bully trip,
So shake her up and let her rip."

9. *Chink*, small coins. Who would have expected to find this word in SHAKESPEARE? It is probably an onomatopoetic formation. It dates back prior to SHAKESPEARE, who has:

"I tell you, he that can lay hold of her
Shall have the chinks" ('R. and J.' I, 5, 119

The word is common here at the University.

10. *Dad*, a child's word for *father*, occurs at least three times. The Clown in 'Twelfth Night' says:

"Like a mad lad
Pare thy nails, dad."

Uncle Remus's form, *daddy*, does not occur, so far as I know.

11. *Divel* is sometimes found in the old edition, as in 'Merry Wives,' I, 3, 61. PISTOL says, "as many divels entertain." I have heard it pronounced this way by boys who were just beginning to use it as a by-word and were not bold enough with it to say plain *devil*. This tendency toward modification and softening is seen in a great many oaths, such as *by Gad*, *Gosh*, etc.

12. *Foot-licker*. Although we have lost this word, which occurs in 'The Tempest' (iv, 1, 218), "and I, thy Caliban, for aye thy foot-licker," we retain the idea and figure in our *boot-lick*.

13. *For to* with the infinitive, a vulgarism which we have in the lines:

"Simple Simon went a-fishing
For to catch a whale,"

and in JOEL CHANDLER HARRIS, "W'atsumever's under dere's bound fer ter be squashed," is more common in the Elizabethan age.

14. *Handkercher* is a form of the word *handkerchief* which is sometimes heard, and I find it in 'King John' (iv, 1, 42):

"I knit my handkercher about your brows,"

and in 'As you Like it' (iv, 3, 98):

"This handkercher was stained."

The negroes contract it still further, as is shown by Uncle Remus (150), "Nigger wid a pocket-han'kcher better be looked atter," and by Unc' Edinburg (46), "Hitt look like kyarn nobody else tote dat fan an' pick up dat hankcher skusin o' him."

15. *He* and *she* are used as nouns. An example of the latter only will be given:

"Lady, you are the cruellest she alive" ('T. N.,' I, 5).

This is very common among uneducated people, especially children, who say, "It is a *he*," etc. BARTLETT says *he* is "used almost exclusively by some wives in Massachusetts and Connecticut when speaking of their husbands, instead of employing his name, or his relation to themselves." Here it might be considered almost a noun.

16. *Heap*. 'Richard III,' ii, 1, 53:

"Amongst this princely heap, if any here
* * * * hold me a foe."

Here we see our modern use of *heap* for *crowd*, although the use of it in the two cases is perhaps not identical. At present we carry it much further and speak of a "heap of time," or even as an adverb, "I am a heap better to-day."

17. *Holp* as past and past participle of *help* is common in SHAKESPEARE:

> "He holp the heavens to rain" ('Lear,' iii, 7);

according to PICKERING, it is still used in Virginia. I have heard it frequently from old people in this state, and am informed that it is also used in Kentucky. The foot-note in 'Uncle Remus' (112) explaining it in the passage, "Brer B'ar, he hope Miss Meadows bring the wood," is probably for the benefit of Northern people. MISS MURFREE has it as an infinitive: "They hev been mightily put ter it this winter ter live along, 'thout 'Vander ter holp 'em."

18. *Howsomever* occurs in the old Quartos of 'Hamlet,' where the Folio of 1623 (I, 6, 84) has:

> "But howsoever thou pursuest this act,"

and the common editions of 'All's Well' (1, 3, 54) have:

> "Howsomever their hearts are severed."

PAGE says, "Howsomever, he sutney jucked a jig sweet." Examples might also be given from 'Uncle Remus' and 'Southern Oddities.'

19. *Learn*. Who has not heard it used for *teach*? In the beginning of act i, scene 2, of 'As you Like it,' both words occur: "Unless you could teach me to forget a banished father, you must not learn me how to remember any extraordinary pleasure." Of course PAGE and HARRIS furnish us examples here: "You slap de law outer a nigger a time er two," says Uncle Remus, "an' larn 'im dat he's got fer to look atter his own rashuns an keep out'n udder fokes's chick'n-coops, **** an' I be blessed ef you ain't got 'im on risin' groun'."

20. *Lief* is common in our author in the expression "I had as lief." This has become "I had sooner" or "I had rather" in late writers; but colloquially *lief*, or *lieve*, is much used. An example from 'In Ole Virginia': "I jes lieve stay in a graveyard at once."

21. *Munch*, according to the dictionaries, is colloquial, vulgar, or low; but I find it used by BEERS in his 'American Literature,' page 46, in relating an incident from FRANKLIN'S 'Autobiography,' although the word is not used in the original. It occurs also in the 'Encyclopaedia Britannica' in relating the same story. See also LOWELL'S 'Under the Willows,' line 211. The word is found in 'Midsummer-Night's Dream' (iv, 1, 36):

> "I could munch your good dry oats;"

and again in Macbeth (I, 3, 5):

> "A sailor's wife had chestnuts in her lap,
> And munch'd, and munch'd, and munch'd."

A recent example may be found in CRADDOCK (216): "Mr. Kenyon knew the Indian peaches, the dark crimson fruit ***** full of blood-red juice, which he had meditatively munched that very afternoon."

22. *Ruinate* is now obsolete. SHAKESPEARE uses it in 'Henry VI' (Part III, v, 1,

> "I will not ruinate my father's house."

It is frequently used, especially in a playful or joking manner. The noun formed from it is also used. Uncle Remus says, "Hits de ruination er dis country."

23. *Sallet*, for *salad* or greens, is very common throughout Tennessee. By inquiry I have found that it is not used in all parts of the South, but that it is used in some of the states bordering on this, at least. It is at present obsolete; but occurs several times in act iv, scene 10 of the second part of 'Henry VI.' The following is one of the examples: "Wherefore, on a brick wall have I climed into this garden, to see if I can eat grass, or pick a sallet."

24. *Soon* is used as an adjective (in the superlative). "Make your soonest haste" ('Ant. and Cl.' iii, 4,27). In this sense, according to WEBSTER, it is obsolete. It is still heard among the uneducated, however, in the sense of 'early.'

25. "*These many*, then, shall die" ('J. C'., iv, 1, 1). Here we have *these* agreeing with the plural idea expressed in *many*, just as in the common error, "those sort of——," *those* agrees with the plural following *of*. I have heard both of these errors frequently.

26. *Too-too* (or *too too*) is one of the latest forms of nonsensical slang. Are we not immediately reminded of Hamlet's

> "O, that this too too solid flesh would melt?"

childish simplicity of Wîdsîð may act as a relief. Again, it is true that much of Wîdsîð is a bare catalogue of tribes and kings. But let us think for a minute what these names—we may give up the 'Ebrews' and 'Assyrians,' though they were good mouth-filling words—meant to Saxon ears and Saxon memories. Besides the rough music of a verse like

"Breoca Brondingum, Billing Wernum,"

did it not call to mind a host of old, unhappy, far-off things, and battles long ago? The whole round of primitive Germanic song vibrates to a note of tragedy, to the rise and fall of empire, and the brave death of kings. All these old names echo such a note. Why, therefore, should we not listen to our singer's catalogue, even if we do not pay it the tribute of awe and veneration proper for an Assyrian inscription? At any rate, the translator must not flinch a syllable of man or tribe, and he must vindicate their right to stand by any—from BUSIRIS and his Memphian chivalry down to those who jousted in Aspramont or Montalban, Damasco or Marocco or Trebizond, and any the most gorgeous names of song.

Let us now essay a straightforward translation of the poem.

THE FAR-WANDERER.

Wîdsîð spake, the word-hoard unlock'd,
who more than any o'er earth had wander'd
thro' tribes of men: oft took in hall
fairest treasure. His forbears woke[1]
of the Myrgings' house. With Ealhhild true,
weaver of concord,[2] once he sought
[hearth and] home of the Hrethas' king,
east of the Angles, Eormanric,
marrer of covenants.[3] —Much he sang:
'Many I wot of that wielded kingdoms;
in honor let every earl abound,
prince by prince have power in land,
if ever his throne shall thrive at all!
Of these was Hwala a while the best,
and Alexander of all the greatest
in the race of men, and most renowned
of any I ever on earth have known.
Aetla ruled Huns, Eormanric Goths,
Becca the Banings,[4] Burgundians Gifica;
Cæsar ruled Greeks, and Cælic Finns,
Hagena Holmrygs and Heoden Glommas;
Witta ruled Suevians, Wada the Hælsings,
Meaca the Myrgings, Mearchealf the Hundings:
Theodric ruled Franks, Thyle the Rondings,[5]
Breoca the Brondings, Billing the Wernas;
Oswine ruled Eowas, Ytas Gefwulf,
Fin Folcwalding the Frisian clan.
Sigehere longest the Sea-Danes ruled,
Hnæf the Hocings, Helm the Wulfings,[6]
Wald[7] the Woings, Wod[8] Thuringians,
Sæferth the Sycgan, Swedes Ongendtheow,
Sceafthere Ymbras, Sceafa Longbards,
Hun Hætweras, Holen Wrosnas.
Hringwald[9] hight the Herefars' king.
Offa ruled Angles, Alewih Danes,—
of men on earth in mood the bravest,
yet in match with Offa his manhood failed,
for Offa won, of all men first,
when still a boy, the broadest empire;
none of his age show'd earlship more:
with single sword he spread his borders,
against the Myrgings mark'd the bound
by Fifeldor;[10] henceforth 'twas held
of Sueve and Angle as Offa won it.
Hrothwulf and Hrothgar[11] held the longest
open concord, uncle and nephew,
after they routed the race of Wicings,
fell'd the pride of the power of Ingeld,
forhew'd at Heort the Heathobeards' line.
So[12] I fared o'er many a foreign realm
the wide earth over, well and ill,
as chanc'd my lot, in lands of exile,
far from my folk, following strangers.

1 'Woke'=were born. 2 *Cf.* GRIMM, 'Andreas u. Elene,' p. 143 ff. 3 EORMANRIC is foil to EALHHILD: these two epithets sustain the antithesis: *cf.* also VIGFUSSON-POWELL, 'Corp. Poet. Bor.' 1.423.

4 Banings='Murderers,' 'Warriors.' A fictitious name. *Cf.* MUELLENHOFF in *Haupts Z.* XI, 275–294. 5 'Rondings'=shield-men. Ibid. p. 280. 'Thyle' perhaps simply the master of ceremonies for THEODRIC. 6 The alternating verses with 'ruled' show traces of the old strophic arrangement: MUELLENHOFF; F. VETTER. 7 Perhaps merely 'king.' 8 'Furious One.' 9 'Epic fiction': MUELLENHOFF. 10 Fifeldor—the river Eider. 11 Belongs to 'Béowulf' cycle. 'With OFFA the poet enters the narrower circle of home sagas,' i. e. those of the Cimbrian peninsula.—MUELLENHOFF, p. 285 f. 12 This 'So' refers, says M., to the following account, not to the list of kings just given.

For that I can sing and sagas tell,
say to the men in mead-hall gather'd,
how doughty heroes dealt me gifts.
I was with Huns and with Hreth-Gotas,
with Swedes and with Jutes[13] and Southern Danes,
with Wenlas[14] and with Wærnas and with the Wicings,
With Gefthas, and with Winedas and with Geflegas,
with Angles and with Sueves and with Aenenas,
with Saxons and with Sycgan and with the Sword-men,[15]
with Hronas and with Deanas and with Heatho-Reamas.
With Thuringians was I, and with the Throwendas;
and from the Burgundians got I a ring:
there Guthhere gave me glittering jewel
in pay for my song,—no puny king!—
with Franks and Frisians and with the Frumtings,
with Rugas and Glommas and Rumwalas.[16]
Likewise with Aelfwine in Italy was I:
of all mankind I ken, he cherish'd
the swiftest hand to serve his glory,
heart most ungrudging in gift of rings,
sheeny treasure, the son of Eadwine.
With Saracens was I and with the Serings,
with Greeks and with Finns and with Cæsar was I,
he that ruled o'er the revellers' burg,[17]
riches and joy of the realm of Walas:[18]
with Scots and Picts and with Snow-Shoe Finns,[19]
with Ship-Wicings, Leonas, and Long-beardas,
with Heathmen[20] and Hærethas and with Hundings;
with Israelites was I and with the Assyrians,
with Ebrews[21] and Indians and with Egyptians,
with Medes and Persians and Myrging folk,
and Mofdingas, and beyond Myrgings,
and with Amothingas; with East-Thuringians,
with Eolas and Istas and Idumæans.

And I was with Eormanric all the while
when the Gothic leader gave me treasure,
prince of the people, a [precious] ring,
in which was reckon'd richest gold
six times hundred in shilling-count;
and this to Eadgils then I gave,
my helmet-lord,—when home I fared,—
to the lov'd one in pay for the land he gave me,
my father's heritage,—friend of the Myrgings;
then Ealhhild gave me another ring,
queen of the doughty and daughter of Eadwine.
Thus mov'd her fame thro' many lands
whenever chanc'd I was charg'd to say
where under heaven I'd heard of the best
gold-deck'd queen her gifts dividing.
Then I and Scilling with sounding[22] voice
before our lord uplifted song;
loud to the harp the lay dinn'd out,
and many men of mood sublime[23]
spake with words—who well could judge—
that they never had heard a nobler song.

Thence I rang'd the realm of the Goths,
ever seeking the stoutest warriors,—
such were the earls of Eormanric,—
Hethca and Beadeca[24] and Herelings,
Emerca and Fridla, and Eastern Goths,
sage and brave, the sire of Unwen,

13 Gēatum: explained by most scholars as a race in the south of Sweden, but long ago by Leo, and now by Fahlbeck and Bugge, as Jutes; *cf.* Paul-Braune, *Beitr.* XII, I ff. 14 The Wendlas of 'Beowulf'; *cf.* Bugge, *op. cit.* p. 7.—The verses are translated with omission of 'ic wæs,'—according to Muellenhoff's suggestion, p. 287,—from 59–63, and 68–69. 15 Or 'oath-men,' 'confederates.' 16 'Rome-Welsh,' 'Rome-Foreigners;' *cf.* Bugge, 'Studier over de Nord. Gude- og Heltes. Oprindelse,' p. 211; and the form Romwalus and Reumwalus (Romulus and Remus) in Sweet's 'O. E. Texts,' p. 127. 17 'Wine-burg,' city where banquets are held. Holtzmann in his 'Deutsche Mythol.,' p. 185, says this should be *wynsele*, 'hall of bliss.' 18 Foreigners. 19 'Snow-Shoe Finns;' cf. Muellenhoff, 'Deutsche Alterthumskunde,' II, 44. These are the Finns described to King Alfred by Ohthere (Ottar); whereas the Finns in 20, 77, are to be placed in the N. E. of Europe. *Cf.* third map in M.'s appendix.

20 'Heathmen': *cf.* Bugge, P.-B. *Beit.* XII, 10. 21 Probably the 'Ebrew Jew' known to Falstaff. 22 Literally 'bright': well-known transfer from sight to hearing. 23 'While their hearts were jocund and *sublim*, Drunk with idolatry, drunk with wine.'—'Samson Agon.' 1669 f. 24 The following lines are read according to Muellenhoff's suggestion, p. 291 f.

Secca and Becca, Seafola and Theodric,
Heathoric and Sifeca, Hlithe and Incgentheow,
Eadwine and Elsa, Aegelmund and Hungar,
and the Neighbor-Myrgings' noble band,
Wulfhere and Wyrmhere (war was not languid,
when the host of Hrædas with hard sword
by Vistula-Forest were fain to shield
their olden home from Attila's horde)—
Ræedere and Rondhere, Rumstan and Gislhere,
Withergield and Freotheric, Wudga and Hama:
by no means of warriors worst were these,
though now I come to name them last.
From the heap of heroes whizzing[25] flew
hissing darts at the hostile band.
Exiles won there wounden gold,
won men and women, Wudga and Hama.

So found I alway, in faring thus,
that he is dearest to dwellers of earth
whom God has rais'd to rule o'er men,
as long as ever he lives in the world'.[26]
So faring aye are fated to wander
men of song thro' many a land,
say their need and speak their thank;
or south or north, some one is found
wise of word and willing of hoard,[27]
among the liegemen to lift his glory,
honor his earlship,—till all is fled,
light and life together: he getteth praise,
holds under heaven a haughty name.[28]

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25 It is our word 'whine'; *cf.* also 'Corp. Poet.-Bor.' I. 89, KING HEIDREK'S Riddle on the arrow: 'It flies aloft, yelling aloud.' 26 'Alberne Bemerkung,' remarks MUELLENHOFF. 27 The half-verses rime in the original. 28 The passage, says MUELLENHOFF, is "voll Schwung und Erhabenheit." In the 'Altenglisches Epos' of H. MÜLLER p. 36, the author says: "Ich finde in den neun versen einfachste nüchternheit."—A question of taste. Not so, however, the attempt of Medea MÖLLER to cut up this whole poem—and 'Beówulf' too,—throw the pieces into the caldron of his wonderful metrical imaginings, and bring out the rejuvenated strophic lay.—In regard to the concluding verses, it only remains to quote a remark of EBERT'S ('Literatur des Mittelalters im Abendlande, III, 38), "dass von v. 135 an der Dichter redet, wie ihm auch die ersten neun Verse angehören"; and thus the words of 'W.dslth' cease with 134.

SUPPLEMENTARY NOTE TO "CARDINAL GUALA AND THE VERCELLI BOOK."

In my pamphlet entitled "Cardinal Guala and the Vercelli Book," published as Library Bulletin No. 10 of the University of California, it is left doubtful whether it was a priory of Chester, or of Chesterton in Cambridgeshire, that was bestowed upon Guala by Henry III. of England (pp. 3 and 4). The unknown Quarterly Reviewer says: "the priory of St. Andrew at Chester" (p. 3); PAULI, on the other hand, says explicitly: "Prior St. Andreas zu Chesterton in Cambridgeshire." A reference which I owe to the courtesy of the Bishop of Oxford, better known to the world of scholarship as PROFESSOR STUBBS, establishes the fact that PAULI was right. The evidence is contained in the Correspondence of Bekynton (Rolls Series) in the midst of much other matter pertaining to the history of the same church. The original grant, bearing date of January 22, 1238, is rehearsed as a quotation in a later confirmation of the same grant by Henry IV. or V., it is not certain which. The beginning of this later grant, containing the essential part of the quotation, is as follows:

"Henricus Dei gratia rex Angliæ et Franciæ et dominus Hiberniæ, omnibus ad quos præsentes literæ pervenerint salutem. Inspeximus quandam cartam domini Henrici quondam regis Angliæ progenitoris nostri factam in hæc verba;—'Henricus Dei gratia rex Angliæ, dominus Hiberniæ' dux Normanniæ, Aquitaniæ, et comes Andegaviæ, archiepiscopis, episcopis, abbatibus, prioribus, comitibus, baronibus, justiciariis, vicecomitibus, præpositis, ministris, et omnibus ballivis et fidelibus suis, salutem. Sciatis quod concessionem et donationem quam ad instantiam venerabilis patris domini Guall. tituli Sancti Martini presbyteri cardinalis, et tunc apostolice sedis legati in Anglia, cum minoris essemus ætatis fecimus Deo et ecclesiæ beati Andreæ Vercellensis, quam idem cardinalis in honore Dei et beati Andreæ construxit, et canonicis ibidem Deo servientibus de ecclesia de Cestreton, in diocesi Elyensi, quæ fuit de donatione nostra, cum omnibus ad illam

pertinentibus, in liberam, puram et perpetuam elemosinam in proprios usus omni tempore possidenda ad sustentationem domus ejusdem, postea in plena ætate constituti pro salute animæ præfati cardinalis concessimus et confirmavimus pro nobis et heredibus nostris.'"

Bekynton 2: 344.

This is confirmed by an extract from a state-paper—a so-called Inquisition—of the time of Edward I., quoted as a foot-note to the editorial introduction to Bekynton:

"Dicunt quod advocatio ecclesiæ de Chesterton pertinebat ad dominum Regem. Sed Dominus Rex Henricus, pater domini Regis Edwardi qui nunc est, dictam ecclesiam de Chesterton dedit Abbati et Conventui Sti. Andreæ Vercellensis in puram et perpetuam elemosinam anno regni sui secundo, integre cum omnibus libertatibus sicut Rector ejusdem ecclesiæ quondam tenuit."

Bekynton 1: lxxix.

The advowson of the church afterwards lapsed to Henry VI., in consequence of the adhesion of the Abbot and Chapter of St. Andrew at Vercelli to the antipope Felix V., as appears from a letter of Henry VI. to Pope Eugenius IV. The relevant portion of this letter is here given:

"Quod quidem jus patronatus ad nos ea ratione devolutum existit, quod abbas et conventus Sancti Andreæ Vercellensis, quibus dudum ea ecclesia appropriata extiterat, notorie schismatici, Sanctitati vestræ et Romanæ ecclesiæ rebelles et inobedientes existunt," etc.

Bekynton 1; 222.

In 1440 it was assigned to King's Hall, Cambridge, and confirmed to the latter after tedious litigation (Bekynton 1: lxxix-lxxxi; 2: 346–354), and afterwards fell to Trinity College, Cambridge, (A. D. 1546) in whose possession it has remained till the present time. Its annual value in the first half of the fifteenth century was variously estimated as eighty marks and as forty pounds; it now amounts to between six and seven hundred pounds sterling (Bekynton 1: lxxxi).

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SHAKESPEARE AND 'THE TWO NOBLE KINSMEN.'

The question of SHAKESPEARE'S relation to 'The Two Noble Kinsmen,' is seemingly no nearer to a satisfactory solution than it was a quarter of a century ago. Our latest American editor, ROLFE, after a thorough and conscientious presentation of the evidence on either side, pronounces it an "insoluble" problem. The most striking indication of SHAKESPERIAN influence, even if indirect, is probably to be found in Act iv, Scene i, where we have an unmistakable reminiscence of both Ophelia and Desdemona. The passage is apparently a servile imitation of SHAKESPEARE, and it is doing violence to the poet to suppose him capable of producing so faint a characterization during the period of his mature development. The same feebleness of delineation prevails throughout: there are few passages that rise above the height of mere SHAKESPERIAN echoes. It is perhaps strange that during the long strife waged as to the authorship of this play, more importance has not been assigned to the points of variation between the work and 'The Knight's Tale' of CHAUCER. I refer not only to mere differences of arrangement, mere departures from an original, but to the immense differences in artistic and literary execution that distinguish the work of CHAUCER from the production of his imitator of the Elizabethan age. No instance can be cited from the recognized plays of SHAKESPEARE in which he has descended below the plane of excellence reached by his originals. Whatever differences of arrangement or deflections from original forms, may mark his dramas, they are in the main examples of a superb and unapproached transmuting power, and idealizing faculty incomparable in modern literature. Yet even a casual comparison cannot fail to reveal the superiority in grace and beauty of execution, in all the essentials of high literary art, which distinguishes the older from the later production. The 'Prologue' and 'The Knight's Tale' had no worthy successors in respect of literary style until the incoming of SACKVILLE, SPENSER, MARLOWE and SHAKESPEARE. There are passages in 'The Knight's Tale' which are fragrant with the breath of

the Italian Renaissance—its love of color, symmetry, striving after ideal beauty. We have preludes and previsions of SIDNEY, MILTON, HERRICK and that goodly company during 'the spacious times of great ELIZABETH' and her two first successors of the House of Stuart. We can even trace the unheralded beginnings of that lusciousness and exuberance of diction which bloomed into its rather loveliness under the inspiration of SHELLEY and KEATS and has been conserved by the colder but more fastidious art of TENNYSON amid the sedate environment of the Victorian epoch. The student of CHAUCER will detect many traces of that same beauty-sense, that minute and elaborate lingering over every detail, which are so conspicuous a feature of 'The Palace of Art' and 'The Dream of Fair Women.' The strongest argument that can be adduced against the Shakesperian authorship of 'The Two Noble Kinsmen' is a careful comparison of the play with the work of which it is a professed imitation (see the 'Prologue'). That SHAKESPEARE, with his marvellous gift of transforming dim and crude originals into dramas of supreme excellence, could have produced, during the period of his ripest development, the travesty which we have in 'The two Noble Kinsmen,' is a conclusion that even the most enthusiastic believer in his authorship of the play can hardily be expected to accept.

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A Grammar of the German Language for High Schools and Colleges, designed for Beginners and advanced Students, by H. C. G. BRANDT. Fourth edition. Boston, Allyn and Bacon. 1888.

This is the first thoroughly revised edition of this grammar. The author enumerates as its distinguishing features,: the complete separation of inflection and syntax, the historical treatment of the syntax, the presentation of German grammar from the standpoint of modern philology, and the scientific analysis of sounds and accent. Many minor corrections are manifest which will contribute to the value of the work. The author has a more extended aim than that of most grammarians. He has sought to make a grammar which will serve not only for beginners but as a companion for reference in advanced study, and even as an aid in reading the German of the sixteenth and seventeenth centuries. It is obvious that a grammar prepared with such a purpose must meet the demands of elementary as well as of advanced study: its statements of principles must be clear and concise, and such as to be readily impressed upon the memory. At the same time they must be scientific in character and correspond to certain general facts of language, so that the student will see a harmony in his linguistic studies, and not altogether new principles in every language that he pursues. All except essential facts must be excluded from definitions: the pupil's mind must be able to grasp firmly the vital point, and not be confused by exceptions and historical and philological matter, which belongs to a later period of study.

That grammar will be the best whose statement of principles becomes the clearest guide to the written and spoken use of the language. Many facts which have been interesting to the author must be held in proper subordination; and early and provincial uses should only be prominently presented when they serve to illustrate some important fact in the development of the language. The author's plan has established the conditions by which his work must be judged. There is not always the subordination of facts which have been subjects of curious and often valuable investigation by the author so that his grammar exhibits primarily a clear and perspicuous view of what we may call the working principles of the language. The facts of linguistic use are practically endless, and the author is too often embarrassed by his illustrations. These give value to the book for a teacher, while not always serviceable to the beginner. The definitions in the present edition have gained in clearness; and some obscure statements have been removed. We note a few points which rapid examination has suggested to us.

In pronunciation, the author adheres to the statement of the first edition that *g* when final is pronounced as *k*, hence *Tag*= *Tak*, *Balg*= *Balk*, etc.—385, 3. "Final *d* and *b* are, therefore,

pronounced *t, p*, all over Germany, and *g* as *k*, according to the standard pronunciation, but not in N. G. (North Germany)." In 391, the author states what he means by the standard pronunciation. It is that of the best theatres and the better actors, and of a cultured few who strive for a dialect-free pronunciation. The question of pronunciation cannot be settled by *a priori* considerations, or always from a historical standpoint. It is the simple inquiry: What is the prevailing usage of the best speakers in centres which may be regarded as influential? We may say what the pronunciation would have been, had the progress of sonant to surd stops been uniform in all classes of mutes. There must be adequate reason found in the actual use of the language apart from theoretical considerations, for elevating a pronunciation of Würtemberg or Silesia to supremacy. We do not dispute the possibility of a provincial pronunciation becoming the fashion in certain words and sounds, of which we have illustrations in modern English, but it is not clear where the author obtains his "standard" pronunciation. The first rule in the official rules of pronunciation prescribed for all the Prussian theatres, including Hannover, is "*G* is never to be pronounced as *k*." There is no doubt that in all the leading theatres there is an effort to secure a dialect-free pronunciation, but a careful observation of the pronunciation in the theatres in Berlin has convinced me that there is no absolute uniformity of pronunciation on the same stage and no decided tendency in the direction claimed by the author.

I regret that the author leaves the quantity of vowels in closed monosyllables untouched in his treatment of long and short vowels at the beginning, although briefly referred to under 488. There is undoubtedly difficulty in treating this subject owing to the lack of uniformity in pronunciation in different sections, but the rules for orthography issued by the different governments discuss the subject more or less fully. The quantity of a vowel in the different parts of a verb and in derivative and compound words is worthy of a remark.

The pronunciation of the German *f* does not seem adequately represented by the corresponding English letter. It is strongly buzzed.—47, 2. *Fels* is prevailingly strong in O.H.G. and M.H.G.—58. The plural of *denkmal, -mäler* is not simply poetic. Both the plurals in *-e* and *-er* with umlaut, are common in certain writers; as, in GOETHE's prose and in recent writers. The plural *-lande* remains in certain proper names where lands form a political unit; as, the *Niederlande, Rheinlande*, die *Oestreichischen Erblande*. This plural is a favorite with GOETHE both in prose and verse. The weak plural of *ort, orten*, is not limited to the dative. It occurs in the genitive in the writers of the seventeenth century; as, in AYRER, SPEE, and LOGAU, as well as in WIELAND, GOETHE and SCHILLER. The adverbial form *allerorten* is especially common.—60. Foreign influence undoubtedly contributed in many words to establish the plural form in *-s*; as, *Säbels*, where Low German influence cannot be shown and could not have been determining.—64. *Seminar* has the plural *Seminare* as well as *Seminarien*. *Atlas*, has also the plural *Atlasse*.—65. The names of nations and peoples also in *-er* are said to "go" according to the first class. This rule should specify the names of the inhabitants of a country or city.—72. It would be better to place the weak form of the genitive, masc. and neut., in the paradigm as present usage requires.—74. *Brav*, though seldom compared, has the forms *bräver, brävest*, in AUERBACH, PESTALOZZI and PFEFFEL.—78. The remark upon the substantive use of the article seems, by a printer's error, to apply only to the genitive case.—86. The remark respecting *Ihro*, should be limited to its use in titles.—87. The author gives a correct historical explanation of the form *ihresgleichen*, in which *-gleichen* was originally an adjective used substantively governing a preceding genitive; as, in *mîn, sîn, ir gelîch*. He then suggests several hypotheses to explain the *es* in *ihresgleichen* as the genitive sign *-es* in compound nouns; for example, in *Liebesbrief*, and as based on the analogy of *mînes selbes*; and adds: "Deinesgleichen is not old enough to connect with M.H.G., *dînes selbes*." But *dînen gelîchen* is an established form in the thirteenth century, and why could

not the genitive have arisen from analogy with the accusative?—91, 2. "The excrescent *t* appears first in the sixteenth century." *Selbest* appears in the "Kreuzfahrt Ludwigs," and in the adverbs *dâ selbest, aldâ selbest*, in the thirteenth century.—98. It is not clear what the author means when he says the cases of *man* other than the nominative, are made up from *ein* or *wir*. Does he mean that *wir* supplies the forms in which *man* is defective, or that it is a substitute in certain cases for the indefinite pronoun? If a person *wir* is implied under the indefinite *man*, why is not *ich* equally at times concealed in the pronoun when a definite person lurks in the indefinite expression? When the substantive force of *man* was still felt, *er* and *der* were often used to supply the additional cases of *man*.—122, 2. *Preisen* is strong in the Virginal, 375, 6; Wolfd. 301, 4; Siegenot c. 10.—126. *Ränne* is given both by HEYSE and SANDERS. —137. The treatment of compound verbs is very meagre and unsatisfactory. No paradigm of a separable or inseparable verb is given, and no list of inseparable prefixes save under Word-formation at the end of the grammar. Inseparable compounds derived from a compound noun are said to take *ge*. The illustrations show that the author means before the first component. This remark furnishes no guide to the use of other verbs whose first component is a noun; as, *haushalten*, where the compound noun exists, and such verbs as *teilnehmen, preisgeben, stattfinden*; and verbs whose first component was an adjective. —140. "In O.H.G. the article is still lacking." It is not clear whether the author means that both the definite and indefinite articles are lacking or only one. It is apparently a slip; or 441, 1, he says: "In O. H. G. the possessives were declined strong even when preceded by the definite article." See, however, OTFRID'S 'Krist,' where, as GRIMM says, the use of the definite article is unmistakable.—144. *Ein* is common also before *jeder*; as, *ein jeder*. See SIMPL, 720, for *ein mancher*. —145. The statement that the article is not used before nouns in the predicate denoting rank, profession, position, after neuter verbs, has many exceptions. There is also a large class of expressions where the article is omitted in dealing with a mass; as, *Luft schöpfen, Wasser trinken, Tuch scheren, Leder gerben, Nebel steigt*, whose use might be more particularly specified.—160, 1. The exception *Frühjahr* might have been noted.—161, 2. A simple working rule, such as: "Most nouns of two syllables ending in *-e* denoting inanimate objects are feminine," covers nearly two hundred nouns, and may serve for reference, when a more scientific statement as "Many dissyllables by ablaut are feminine," leaves the pupils in uncertainty.—180, 2. *Die Liebe Gottes* may be either subjective or objective.—196. The use of *rufen* with the accusative can hardly be called an "unsettled construction," nor its use with the dative in the sense of *zurufen*, 'to call to.' So, the use of *bezahlen* seems to be reasonably established; as, 'to pay a person,' 'pay for a thing,' both in the accusative; but with the dative of the person and accusative of the thing where both are specified.—207, 1. *Kosten* is unsettled; in the written language it is used preferably with the dative, while in the spoken language the accusative is perhaps most frequent: *Es kostet mich*, 'It costs me.'—209. The statement characterizes only in part the use of the accusative absolute.—212, 3. Two adjectives forming a united characterization, especially in titles, are connected by a hyphen. —217. The use of the weak form of the adjective after a preceding adjective is exceptional.—219. Why not say that *feind* and *freund* are equally participles instead of being "really nouns."—221, 2. The weak form of the adjective after the *alle* is the prevailing one.—231. "The gradation as to politeness and etiquette" seems to be inverted, and is slightly curious in any event; compare 311, 2. The use of the plural verb with titles, while almost universal in Vienna and common in Bavaria, is less frequent in North Germany.—234 contains a historical statement and raises the query whether the personal pronoun of the third person always has a demonstrative force and whether its use is best explained on this basis.

244, 1. c. The distinction between the genitive plurals *derer* and *deren* cannot be maintained.—255. *Der*, after pronouns of the first and second persons, is required. There is no

restriction in their use in the author's statement.—256. The remark *der* and *welcher* will take any antecedent soever makes curiously the relative condition the antecedent—260, 1. *Einige* with the singular is not unusual; as, *ich habe einige aussicht, nach einiger Zeit*, neither is it always equivalent to *irgendein*.—261, 1, is evidently not expressed as the author intended.—265. "*Haben* and *sein* form the compound tenses," but it is not specified what tenses. The use of *werden* is not mentioned.—265, 4. "*Haben* is used with verbs of motion when extent is to be emphasized. The line in 'Faust,' 2666: *Ist viel gereist*, implies extent as much as the illustration, "A. von Humboldt hat viel gereist."

The author gives undue prominence to the use of *haben* as an auxiliary of *gehen*. It is misleading to elevate provincial and exceptional uses to rank with accepted forms.—273. The difference between the full form of the perfect passive and the past participle with *sein*, should be rescued from fine print and so stated as to form a guide to correct use.—301, 6. Various statements about the prepositions are made, but their practical employment could not be learned from anything here given. *Nach*, under the head of *zu*, is said to indicate motion toward a "thing," but it is left indedeterminate whether it may imply motion toward a place that bears a proper name or whether it can be used with all places; as, to the fire, the wall, or the church. The familiar meaning of *auf*, 'up,' in contrast with *nieder* and *ab*; as, *auf den Baum klettern, auf den Berg*, is not given, nor its use in going from a limited space to one more open; as, *auf das Land, auf den Markt gehen*, corresponding to its frequent adverbial sense of 'open.' *An* is not defined but said to be used after verbs of motion, but so are *in, nach, zu*.—328. The indicative mood, as the rule, should be mentioned.—330. *Wenn* does not always refer to the future, but is used for 'whenever,' denoting an act often repeated.—336, 339. The distinction between the concessive and restrictive clauses is not sharply defined.—340. The author has adopted the term *unreal* subjunctive where the supposition is contrary to fact, or not realized. Does he imply that there is a real subjunctive, or that reality is confined to the indicative? The mood in the conclusion is not stated, but it may be inferred that it is the same as in the conditional cause. The treatment of the subjunctive is scattered throughout the discussion of subordinate clauses; it might be grouped for reference in a compact form.—361, 2. "The Kingdom of Würtemberg alone with true Swabian tenacity still clings to the old spellings." Würtemberg was one of the first governments to attempt a reform of spelling. It followed a movement which was begun by the *Oberschul-Kollegium* in Hannover in 1854, and issued its first rules for reformed orthography in 1861. The second edition, now before me, received official sanction in 1883 and was published in 1885. By it, the orthography was conformed to that of the Prussian-Bavarian schools.—376, 4. It is not clear whether the author commends the S. G. pronunciation of *jung*=iung on theoretical grounds, or those of existing use.—479. The author does not classify Norse with East Germanic, but groups it by itself. Runes are said to be of the tenth century. "Iceland was colonized in the twelfth century and (*sic*) earlier." The larger colonization from the west is not mentioned.—481. Dutch is said to be the only Low German literary language, but Flemish, which is spoken by the larger number of the people of Belgium, has a recent literature of real value, from the admirable novels of CONSCIENCE to the present time.—484. The statement that Frisian has been driven out of Holland by Dutch is true, if the author refers to the two states of North and South Holland. Two hundred thousand people still speak Frisian, it is said, in West Friesland alone.—488, 4. GOETHE'S "Guet," in which he sought in sport to speak "if not Alsatian yet somewhat strange," has a degree of responsibility attached to it by repeated references which is quite amusing.—492, 2. "The contact of the Fins with the Goths in the South," instead of in the earliest abode of the latter with which we are acquainted, on the Baltic and in Russia, has a definiteness which is hardly warranted by our knowledge of the mutual relations of these tribes.—492. The "stepmotherly" treatment of foreign words in German is a little problematical in the

ly deserves censure if he does not provide himself with the latest and best literature of the subject he proposes to treat.

To such censure the author of the present work has certainly laid himself open. One of the first sentences in the book is startling in its inaccuracy. The antiquity of the German language is spoken of as "dating back three thousand years at least, if not twice as far." Any one who has paid attention to the subject knows that even two thousand years ago there was no such thing as a German language as distinguished, say, from English.—P. 12, instead of *waurthan* we should have *wairthan*, and the statement that the practice of using *werden* to form the future dates from the age of LUTHER, is altogether false: *werden*+infin. occurs in 'Flecks Flore,' written in the thirteenth century, and in the fifteenth the practice was already common. The same error occurs also, p. 53.—P. 39. "Thus the O. H. G. for 'I salted' was *seisalz* and *sialz*; the perfect of *haltan* was both *hialt* and *heihalt; heizzen*, perf. *heihaz* and *hiaz*." Now these reduplicated forms as given never existed in any language, and O.H.G., as we know it, has no reduplicated forms at all (except *teta*), and without the Gothic as a guide the existence of reduplicating verbs in Teutonic might never have been suspected.—P. 45. "*gast=guest* (from Gothic *gastei*);" *gastei* should be *gasts*. —P. 48. Speaking of adjectives the author says: "They remained undeclined when they were predicates to *wesen*, 'to be,' etc." Predicate adjectives were frequently declined in M.H.G.—P. 65. "That change [from M.H. G. to N.H.G.] took place toward the close of the Middle Ages, and consisted in the withdrawal of the accent to the root-syllable, and the lengthening of the radical vowels." This also is surprising, for it is well known that one of the characteristics of all the Teutonic dialects as far back as we can trace them was to accent the radical vowel.—P. 73. "The present mode of addressing people with Sie *in the plural* has come into use since the beginning of the present century." If for *present* century the author had said *last* century he would have been quite right.—On the same page the statement is made that *war* (for the older *was*) was not used before LUTHER's time. The truth is that it was in use at least a century before him. A hasty search shows that *war* is found in HEINRICH DER TEICHNER (before 1400), HUGO VON MONTFORT (died 1423), PETER ESCHENLOER (1456), TEUERDANK (1517), and in many other authors whom Luther could not possibly have influenced.—P. 77. "*Löcken*, a word now obsolete, comes from Gothic *laikan*, 'to skip,' hence *frohlocken*, 'to exult,' and *Lackai* 'lackey.'" In the first place, *löcken* does not come, directly at least, from *laikan*, and it is doubtful whether it is at all related to it: it certainly has nothing to do with *frohlocken*; and to refer *Lakai* to the same etymon is even less acceptable than the suggestion of MÉNAGE, who derived it from Lat. *verna*. It is probably of Arabic origin.—P. 84. "*Schooner* is a corruption of the adj. *schön*." Not at all; *schooner* (better *scooner*) is an Americanism.—Another amusing etymology occurs on p. 88, where *pfennig* is said to come "from *pfanne*, because it was coined in a pan." The author apparently thought that coins were baked like pancakes. —P. 91. "*Schaft* arose out of the Gothic *scaf*, English *ship*." But there is no such Gothic word as *scaf*. There probably was such a word as *skaps*, which would be the required form.—On the same page *eben*, *glatt* and *tief* are said to be participles. It would be interesting to know from what verbs.—P. 92 has another choice bit of etymology: "*heuchlerisch*, from *hauchen*, because hypocrites generally speak in an undertone."—P. 100. "*Ver*, from two Gothic prefixes, (1) *fuirra* (forth); (2) *faur* (before)." This *fuirra* is another word that has no existence save in the author's imagination.—On the same page, *zer* is said to be a compound of *ze* or *zuo* with *ir* or *er*, which is not correct. So far as we know, *zer* is not a compound at all.

Chapters viii and ix, on N.H.G., are the best in the book and contain much useful information, but the remaining sixteen pages, devoted to derivation—a subject that belongs to grammar and not to history—present not a little that is diverting as well as much that is erroneous. On the whole it may be said of DR. SELSS, as was said of a certain annotator of books, that "he loved etymology, not wisely but too well."

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CORRESPONDENCE.

PROFESSOR DE VERE'S 'L'AVARE.'

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—In justice to PROFESSOR DE VERE, I wish to state that the limited number of purely philological notes in my new edition of 'L'Avare' (the initial volume of *Classiques Français*) is due to myself, personally. PROF. DE VERE furnished me with the most elaborate notes I have ever seen for any book; but, as my edition was to be published at a very low price and was intended for students of French and not particularly for philological students, I found them so long that, as a matter of prudence, I eliminated nearly every purely philological note, unless it had some particular bearing upon the comprehension of the sentence. I shall not dispute with the learned professor who wrote the critique in your June issue, as to his opinion upon the necessity for students' having such profound and profuse philological notes as he thinks were required (in which opinion I differ materially from him); but I do not think it fair that he should point out only what he thinks are the defects in the annotation, without at the same time crediting the publication with what I do not hesitate to claim for it—that there is no better annotated edition to be had; while in price and appearance it is cheaper and better than any other published here in America.

Respectfully,

W. R. JENKINS.

New York.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—PROFESSOR CANFIELD, reviewing Mr. Jenkins' annotated edition of 'L'Avare,' naturally asks, why explain *sont de grandes dupes*? But *s'ajuster à eux* might claim an explanation; and it seems to be just such passages as *autoriser des choses plus étranges* where an explanation is absolutely necessary. As, in Elizabethan English, such words as *envy, jealousy, success* are the words likely to confuse pupils using the same words in changed meanings, so for pupils reading seventeenth century French and nineteenth century French, is it not wise and charitable to explain such words in MOLIÈRE as *succès, gêne, ennui, étrange*,—noting how weak has become the meaning of the last three?

Did not *étrange* during the century of Louis XIV. often justify moral indignation, excite emotion in contemplation of the extraordinary, and not intellectual astonishment or curiosity? It amounted often to *outrageous, monstrous.*

The passage above illustrates this meaning. And so for instance do, *Suis ji mon père une si étrange personne?*

Cela est étrange que mes propres enfants me trahissent et deviennent mes ennemis.

'L'Avare,' i, 5.

Il pourrait m'obliger à quelque étrange chose.

'Le Médecin malgré lui,' iii, 3.

and in 'Athalie,' ii. 5:

De ce refus bizarre où seraient les raisons?
Il pourrait me jeter en d'étranges soupçons.

And compare the often quoted *C'est une étrange entreprise que celle de faire rire les hònnêtes gens.* 'La Critique,' 7.

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TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Neither of the reviewers of PROF. SCHELE DE VERE'S edition of 'L'Avare' in the MOD. LANG. NOTES for June, mentions two singular errors occurring in the notes to p. 11, l. 17 and p. 25, l. 26, where it is stated that for *plus . . . qu'on ne peut*, etc., *plus . . . qu'on ne puisse*, etc., would now be used. On p. 32, l. 24 and p. 45, l. 13 analagous phrases occur (*plus grands que vous ne pensez—plus loin qu'on ne vous peut dire*), but no mention is made of them in the notes. Of course, the indicative is used now as well as by older writers, in such sentences as: "Vous écrivez mieux que vous ne *parlez*; il est plus riche qu'il ne *l'était*; il est plus grand qu'on ne *peut* croire."

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BRIEF MENTION.

The 'Traité sur le genre des noms français,' by PAUL LOUIS GUERIN (Boston: Carl Schoenhof), is a classification highly useful for

reference in French composition. The masculine endings with the feminine exceptions are first presented alphabetically, afterwards the feminine endings with the masculine exceptions, and lastly a list of nouns whose meaning varies with their gender. The pamphlet (30 pp.) shows much labor on the part of its author, and will save tedious dictionary work.

A deprint from the *Jahrbuch für Münchener Geschichte* contains the history of the Jesuit drama in Munich, by DR. KARL VON REINHARDSTÖTTNER. Appended are extracts from the journal (1595–1772) of the society, relating to the plays, and an indication of the sources from which they came.

A deprint from the *Rendiconti* of the Accademia dei Lincei by PIO RAJNA, discusses the source of the story of Giocondo and King Astolfo found in the 'Orlando Furioso' (cxxviii) and in a *novella* of SERCAMBI (1347–1424). This common source RAJNA determines to be an Italian version of the fourteenth century, which in turn resembles strongly the story on which the 'Arabian Nights' is based.

In his 'Sprogkårt over Sønderjylland,' published recently, Candidat H. V. CLAUSEN indicates clearly the language conditions of Southern Jutland at the present day. The map is divided into six sections, distinguished by different colors denoting respectively Danish, Danish threatened, Danish dying, German and Frisian. In the most northern division, Danish is the common language, German being spoken only by officials. As we go farther south, we find Danish succumbing more and more to the German influence, until we finally reach Angel, in which the old tongue has almost entirely died out. Candidat CLAUSEN adds a brief description of his map and a table showing the number of persons still employing Danish either wholly or in part as a means of communication. He also makes an interesting comparison between the present conditions and those of 1848, giving for the purpose a reduced copy of BIERNATZKI'S German map of that year. As the author says, exact conclusions are impossible, but the results here given may be accepted as practically correct. The map would be made clearer were the colors more sharply defined. The price is only 10 øre (2¾ c.) and copies may be ordered from any Danish bookseller.

The 'Dansk Bogfortegnelse,' as the name implies, is the publishers' list of the Danish book-trade. It is issued in five numbers of about eight 8vo pages each, alphabetically arranged under the authors' names, giving, in addition to the title, the form, price and publisher. For practical purposes this list is invaluable, the titles being very carefully given and with sufficient fulness for all but bibliographical purposes. It may be of interest to note that the publication was commenced under the editorship of F. FABRICIUS with the title 'Almindeligt Dansk-Norsk Forlagscatalog,' which was later changed to the present one. In 1859 FABRICIUS was succeeded by J. VAHL, who was in turn followed by the publisher, G. E. C. GAD. In 1841 the numbers issued up to that date were collected into one volume with complete subject index, elaborately subdivided, and similar volumes were issued in 1861, 1871, 1881-82, and 1887. The yearly subscription of one Kr., with 25 øre additional for foreign postage, may be sent to the publisher, G. E. C. GAD, Copenhagen. A similar publishers' list for Sweden is issued in Stockholm under the title 'Svensk Bog-Katalog,' the last collected volume of which was published in 1878. It corresponds in form and scope with the Danish work.

The Scandinavian courses at the University of Copenhagen for the present semester are as follows: PROF. WIMMER will lecture on the Danish language and literature in the 14th and 15th centuries. V. SAABY, Docent in Danish philology, will go through the fac-simile of A. M. MS. No. 24, 4to, containing a portion of Valdemars Sjællandske Lov, and DR. FINNUR JÓNSSON will take up selected poems from Carmina Norræna and hold exercises in Old Norse composition. In the literary *Fach*, DR. J. PALUDAN will continue his lectures on the history of Danish Literature. The semester ends December 22nd, and after the Christmas holidays the courses are continued until June.

Macmillan & Co. publish a book for children, 'Nos Enfants et leurs Amis,' by SUZANNE CORNAZ, edited with notes, vocabulary and short exercises by EDITH HARVEY. 98 pp, 40 cents.

'Les Chansons de Béranger' is the latest addition to the educational works of DR. L. SAUVEUR (New York: Christern, Jenkins; Boston: Schoenhof). The author has selected the most popular songs of the French poet and accompanies them with a commentary in his inimitable style.

A deprint of ninety quarto pages reaches us, in the beautiful typography and large-paper margins of the "Notices et Extraits des Manuscrits de la Bibliothèque Nationale" (tome xxxiii; 1re partie). The work is by M. PAUL MEYER, and is entitled, "Notice sur deux anciens mss. français ayant appartenu au marquis de la Clayette." The MS. *recueils* in question are copies, made for LA CURNE DE SAINTE-PALAYE—who was a life-long collector of such treasures—from originals of which no trace can now be discovered. The first of the MSS., designated by M. MEYER as the *grand recueil de Clayette*, is a veritable library of literary productions of the thirteenth century, in large part unknown. The analysis of its contents, treated under thirty-six heads, occupies all but a few pages of the present study, and comprises a noteworthy list of lives of saints, miracles, chronicles, chansons, and works falling under various other categories. The second MS. contains only four short poems, three of which are the work of WATRIQUET DE COUVIN, who flourished in the first half of the fourteenth century.

In 1886, M. ALFRED BINET, an eminent representative of the French School of Psychology, published (Paris: Félix Alican) a clear and solid little work entitled 'La Psychologie du raisonnement,' which deserves to be carefully read and re-read by every student of language. There lies on our table another small volume by the same author, 'The Psychic Life of Micro-Organisms' (The *Open Court* Publishing Company, Chicago. Price 50 cents), which treats of a branch of Comparative Psychology little known, and introduces the reader to certain fundamental problems of psychical import that are of interest to the investigator of human speech as an external means for the interpretation of psychic conditions. Just as it concerns a student of language to know something of the physiological limitations of his subject; as, for example, brain topography enough to have general ideas as to the chief localization of the speech centre in the left lobe of the brain, so it touches his interests to know what is the probable point of departure in the animal economy for so important a factor in the development of knowledge as memory. This faculty, according to the psychological creed of PROFESSOR GEORGE F. ROMANES, begins with the enchinoderms (sea-urchins, star-fish and their like), but our author shows in a series of patient investigations illustrated by numerous diagrams, "that psychological phenomena begin among the lowest classes of beings; they are met with in every form of life from the simplest cell to the most complicated organism."

In contesting the theory of the distinguished English Scientist concerning memory, M. BINET adduces proofs also against his hypothesis that "reason commences with the higher crustaceans; that primary instincts begin with the larvae of insects, and secondary instincts with insects and spiders."—The same publishing house has sent out another small volume (octavo, 267 pp. Price $1.00) made up of a series of essays by the editor of the *Open Court*, DR. PAUL CARUS, and entitled: 'Fundamental Problems.' The philosophy here presented is in accordance with the subjective principle of Monism—that all existence is one; "it is the natural outcome **, the historical development of Kantianism, broadened by later inquiries and adapted to the needs of our time **; a protest against the halfness of agnosticism and the perverted ethics of hedonism, ** propounding a humanitarian ethics which must lead us not on the easy path of 'least resistance,' but on the thorny and steep road of progress" (Preface, pp. 4, 6). Perhaps the most interesting chapter of the work treats of "Form and Formal Thought;" it is here that the author, in a remarkably trenchant and lucid style, deals suggestively with the basic problems of philosophy and is most effective in clearing up the ideas of the ordinary layman. The little book is neatly printed on good paper and contains at the end an index that greatly enhances its value for purposes of reference.

The *Academy* (Syracuse) for May, vol. iv, No. 4, pp. 165–179, contains an article on "The Annotation of English Texts for School

Use" by PROFESSOR SAMUEL THURBER, of Boston; pp. 179–200, an instructive contribution entitled: "English in the High School.—Report of the Committee of the Northern Illinois High School Teachers' Association."—The June number, pp. 233–268, has a series of three articles on "English in the Secondary Schools": 1. by OLIVER FARRAR EMERSON (Ithaca, N. Y.); 2. by JNO. G. R. MCELROY (University of Penna.); 3. by MRS. SARA E. H. LOCKWOOD (Hillhouse High School, New Haven). Following these comes, pp. 268–257, "Familiar Talk by a High School Teacher of English."—The September number, pp. 311–323, contains an article by MRS. KATHARINE B. FISHER (High School, Oakland, Cal.) on "The Teaching of English"; pp. 323–335, by AGNES M. LATHE (High School, Washington) on "The Study of Shakespeare." The October number, pp. 369–384, offers us "English in Secondary Schools.—The Art of English Composition," by PROF. J. SCOTT CLARK (Syracuse University); pp. 384–395, "English Literature in Secondary Schools," by WALTER C. BRONSON (Butler Academy, Mo.); pp. 396–403, "English Preparation for Latin," by REV T. C. FOOTE (Racine Coll. Gram. School).—The *Writer* for October, pp. 217–219, contains an article on "English in England," by ARTHUR HOWARD NOLL.—The *Dial* (Chicago) for May, vol. ix, No. 109, contains an interesting survey of "Recent Educational Books" (seven in number) by PROFESSOR EDWARD PLAYFAIR ANDERSON, Prof. of English in the Ohio University; the June number follows with a review by PROF. MELVILLE B. ANDERSON (State University of Iowa) of EDMUND GOSSE'S 'History of Eighteenth Century Literature'; in the July number is a review by OLIVER F. EMERSON of 'Emerson in Concord' by EDWARD WALDO EMERSON; the August issue offers us a notice by HORATIO N. POWERS of vols. vii and viii of "A Library of American Literature" by STEDMAN HUTCHINSON; also a review by EDWARD PLAYFAIR ANDERSON of 'Indoor Studies' by JOHN BURROUGHS; the September number contains a lengthy notice by PROF. MELVILLE B. ANDERSON of 'The Century Dictionary,' vol. i, and PROFESSOR WILLIAM MORTON PAYNE calls our attention to eight volumes of "Recent Books of Poetry," among which are SWINBURNE'S 'Poems and Ballads,' Third Series, and HIGGINSON'S 'The Afternoon Landscape'; OCTAVE THANET notices very pleasantly 'Diego Velasquez and His Times,' by PROF. CARL JUSTI of Bonn.—The *Independent* (N. Y.) for June 13 contains an interesting article by PROF. T. W. HUNT of Princeton College, on "The Linguistic Study of Literature;" a paper also was read by PROF. HUNT at the twenty-first annual meeting of the American Phil. Association, held at Lafayette College in July, on "Open Questions in English Philology." At the same meeting, contributions were presented by PROF. ALBERT S. COOK, of Yale University, on "A Northumbrianized Judith Text, and Commentary;" by PROF. JAMES M. GARNETT of the University of Virginia, on "Some Late Views of Beowulf;" and by PROF. SYLVESTER PRIMER of Providence, R. I., on "The Pronunciation in and about Fredericksburg, Virginia."—The *Haverford College Studies*, No. 1, pp. 112–162, contains a detailed and important treatment of "The Symbolic Use of the Colors Black and White in Germanic Tradition," by PROF. FRANCIS B. GUMMERE of Haverford College, Penna.—*Scribner's Magazine* for October, pp. 451–472, contains an interesting descriptive article entitled "A Summer in Iceland," by PROF. CHARLES SPRAGUE SMITH of Columbia College, N. Y.

The first half (covering the vowels) of the first volume of PROFESSOR W. MEYER'S 'Grammaire des Langues Romanes' has reached us too late for review in our present issue. In awaiting an extended notice of this admirable work, which every Romance scholar should possess, our readers need to know that it will be published in three octavo volumes of about 550 pages each, price 60 francs. The part now before us contains 256 pages printed on good paper and in beautiful type; the second half of the volume is promised at an early date. All subscriptions should be sent directly to the publisher, H. WELTER, 59 rue Bonaparte, Paris.

The stock of books available for historical reading has been increased by MME. DE WITT'S 'Les Héroïnes de Harlem,' edited with notes and glossary by PAUL E. E. BAR-

BIER (Hachette & Cie.; Boston: Carl Schoenhof). This interesting text, combined with good editing, will meet a favorable reception on this side of the Atlantic. The vocabulary, however, is too minute, defining the parts of verbs as well as their infinitive.

The same firm offers a compilation from MICHELET under the title of 'Récits d'Histoire de France: Part I. From the earliest times to the battle of Rocroy.' The few notes, the biographical and geographical index, and the vocabulary, are due to A. ESCLANGON. Maps and illustrations accompany the text. To cover the ground indicated, the editor has made the serious mistake of dividing his one hundred and seventy pages of text into sixty-three chapters, which detracts greatly from the value of the book for class use. Selections from the great historians of France are much needed. It is to be hoped that Part II may retrieve this error of plan.

ANNOUNCEMENTS.

D. C. Heath & Co., Boston. 'Sept Grands Auteurs du XIXe Siècle: Lamartine, Hugo, de Vigny, de Musset, Théophile Gautier, Mérimée, Coppée,' by PROF. ALCÉE FORTIER of Tulane University, La.; FREYTAG'S 'Aus dem Staat Friedrichs des Grossen,' with explanatory and critical notes by PROF. HERMANN HAGER of Owen's College, England; LESSING'S 'Minna von Barnhelm,' with notes and an extended introduction, by PROF. SYLVESTER PRIMER of Providence, R. I.

PERSONAL.

DR. J. A. FONTAINE, Instructor in Romance Languages and Latin at the University of Nebraska (cf. MOD. LANG. NOTES, vol. ii, p. 235), has been appointed Professor of Modern Languages in the University of Mississippi.

DR. BENJ. L. BOWEN, College Professor of French at Bowdoin College (cf. MOD. LANG. NOTES, vol. iii, p. 267), was called last June to the Ohio State University (Columbus) as Associate Professor of French and German.

DR. THOMAS MCCABE, Instructor in French at the University of Michigan (cf. MOD. LANG. NOTES, vol. iii, p. 267), has been called to the Indiana State University (Bloomington) as Professor of Modern Literatures and Director of the German Department.

ALBERT S. COOK, Professor of the English Language and Literature in the University of California has been called to the chair of English in Yale University (New Haven, Conn). PROFESSOR COOK was graduated (1872) at Rutgers College; he next held the post of Associate in English (1879–1881) in the Johns Hopkins University; and afterwards (1882) received his Ph. D. degree at the University of Jena (Germany), since which time he has been connected with the University of California in the capacity noted above.

HORATIO S. WHITE, Professor of the German Language and Literature at Cornell University (Ithaca, N. Y.) is engaged on a 'Manual of German Prose Composition,' of which the text has already been printed by Allyn & Bacon (Boston). The selections for this work have been taken principally from standard American Classics that contain references to German life and literature. Notes and a vocabulary will be added, and the whole published during next summer.

C. FONTAINE, formerly of the Washington High School, has just published a work entitled: 'Les Poètes français du XIXe siècle.' This treatise consists of extracts from the principal French poets from CHATEAUBRIAND (1769–1848) down to EPHRAÏM MIKAEL (1866), and these are accompanied by biographical notices and literary footnotes. A special notice will be given of the work in one of our later issues.

DR. JNO. R. WIGHTMAN has been called to the chair of French in Iowa College, Grinnell, Iowa. MR. WIGHTMAN is a native of Canada and a graduate (1871) of the University of Toronto. The year following his graduation he spent in Knox College Theological Seminary, Toronto, and at the end of the year received the M.A. degree from his Alma Mater. During the next ten years he was teacher in the High School at New Castle, Ontario, and in the Collegiate Institute at Kingston. In 1883 he went to Europe to work in modern languages, and spent two and a half years at Paris, Berlin and Bonn. In 1885 he entered

the Johns Hopkins University as special student in Romance Languages and received the doctor's degree in 1888, after which time he was engaged in teaching in private schools of Baltimore up to the appointment to his present position. DR. WIGHTMAN submitted a thesis for the Ph. D. degree entitled: "The French Language in Canada."

DR. JNO. E. MATZKE has been appointed Collegiate Professor of French in Bowdoin College in the place of DR. BENJ. L. BOWEN, resigned. DR. MATZKE is a native of Germany, where he received his early *gymnasial* training; in 1879 he came to America and entered Hope College, Michigan, where he received the Bachelor's degree in 1882. After spending two years as a teacher in the schools of Michigan, he entered (1884) the Johns Hopkins University as special student in Romance Languages and received the doctor's degree in 1888, submitting a thesis on the "Dialektische Eigenthümlichkeiten in der Entwickelung der mouillierten *l* im Altfranzösischen." For the last year DR. MATZKE has been engaged in teaching in Baltimore, and in the special preparation of his thesis for publication.

DR. PHILIPPE B. MARCOU has been appointed Instructor in French at the University of Michigan, Ann Arbor. MR. MARCOU is a graduate (1876) of Harvard University (cf. MOD. LANG. NOTES, vol. i, p. 12) and from 1880–83 was Instructor in French at the Johns Hopkins University. He then went abroad to continue his studies in Romance Languages and, after spending some months in Spain, settled down in Berlin where he took the doctor's degree in 1888. His Dissertation was on "The Historical Infinitive in French," of which an abstract was published in the current volume of this Journal, pp. 1–3, 41–44 inclusive.

MORGAN CALLAWAY, JR., has resumed his duties as Professor of English at the Southwestern University (Georgetown, Texas). MR. CALLAWAY is a graduate of Emory College, Oxford, Ga. (A. B. 1881 and A. M. 1884), where he also began his professional career as Assistant in English, from 1881 to 1883. During 1883–84 he had charge of an academy at Chireno, Texas, after which he was called to his present post. It was then, after two years' service, that a leave of absence was granted him for the prosecution of a course of advanced study. MR. CALLAWAY accordingly, in October of 1886, entered the Johns Hopkins University as a special student of English. Here he continued until June of the present year, holding for the year 1888–89 a Fellowship in English, and winning at the end of this period of three years the degree of Doctor of Philosophy. MR. CALLAWAY's dissertation is a study of "The Absolute Participle in Anglo-Saxon," which is now in press, and the chief portion of which may be seen in the current number of *The American Journal of Philology* (vol. x, No. 3).

W. E. SIMONDS, formerly Instructor in English at Cornell University (*vide* MOD. LANG. NOTES. vol. iii, p. 266), has been called to the chair of English Literature at Knox College, Galesburg, Ill. PROF. J. W. JENKS, whom DR. SIMONDS succeeds, has gone to the Indiana State University, there to take charge of the work in Political Science.

A. H. TOLMAN, Professor of English at Ripon College (Ripon, Wisconsin), after a year's study in Germany (*vide* MOD. LANG. NOTES, vol. iii, p. 238) has returned to his official post. PROFESSOR TOLMAN, in his absence, was in attendance on PROFESSOR TEN BRINK's English courses at Strassburg, where he has also won the degree of Doctor of Philosophy on the submission of a dissertation entitled "The Relation of SHAKESPEARE to 'The Taming of the Shrew.'" This dissertation is soon to be published.

MR. CHAS. H. GRANDGENT, Tutor of Modern Languages at Harvard University (cf. MOD. LANG. NOTES, vol. i, p. 130), has been called to the post of Director of Modern Languages in the Boston High and Latin Schools, in place of DR. ALPHONSE N. VAN DAELL, resigned.

DR. ALPHONSE N. VAN DAELL (cf. MOD. LANG. NOTES, vol. i, p. 154) has been appointed Professor of Modern Languages in the Massachussetts Institute of Technology, Boston, in place of the late PROFESSOR CHAS. P. OTIS (cf. MOD. LANG. NOTES, vol. iii, p. 267).

MR. WALTER L. HATHAWAY has been appointed Professor of French and German at St. John's College, Annapolis, Md. PROF.

HATHAWAY is a native of England and had his early training at Clifton College, whence he passed to New College, Oxford. Here he took third class honors in classical moderations in June 1885, and received his B. A. degree in July 1887. He afterward spent considerable time in France and Germany and came to this country about six months ago.

DR. DANIEL KILHAM DODGE (cf. MOD. LANG. NOTES. vol. i, p. 128) has been appointed Tutor in the English Language and Literature at Columbia College, N. Y., this position having been vacated by the promotion of PROFESSOR QUACKENBOS, four years ago. Since that time the post has remained open, till DR. DODGE'S recent appointment to it.

MR. H. WAGENER has been appointed Professor of the French and German Languages and Literatures at the College of Charleston, South Carolina, in the place of PROFESSOR SYLVESTER PRIMER, resigned. PROF. WAGNER received his early training in Charleston. At the age of fifteen he was sent to the Gymnasium at Verden, Germany, where he remained about five years. On his return to America he entered Harvard University, where he was graduated in 1885; the following three years were spent in studying law at the Harvard Law School and in South Carolina, where he was admitted to the Bar previously to accepting his present position.

In consequence of a differentiation of the modern language department in the University of Virginia, PROFESSOR SCHELE DE VERE continues in charge of Italian, Spanish and Anglo-Saxon, while DR. W. H. PERKINSON occupies the chair of French and German. MR. PERKINSON is a graduate (1887, Ph. B. degree) of the University of Virginia and the following year received his doctor's degree from the same institution, on submitting a thesis entitled: "Observations on the Interrogative Sentence in Plautus and Terence." Here he was Instructor in the School of Latin from 1882–3; from 1883–85, Assistant Principal of the Norfolk Academy (Va.) and, during the ensuing four years (1885–89), Instructor in Modern Languages at his Alma Mater, where he at present holds the title of Adjunct Professor of Modern Languages.

F. M. WARREN has been promoted to an Associateship in the Johns Hopkins University. DR. WARREN is a graduate (1875) of Exeter Academy, N. H., and (1880) of Amherst College, Mass., where he spent the year following his graduation as graduate student; from 1881–83 he was Instructor in Modern Languages at Adelbert College, Ohio; in 1883–84 he attended the courses in Romance Languages in the Johns Hopkins University, and from 1884–1886 at the Collège de France and École des Chartes in Paris; from 1886–89 he was Instructor in French at the Johns Hopkins University, where he received the doctor's degree in 1887 on the presentation of a thesis entitled: "The World of Corneille; a Study of Popular Movements and Notions as seen in his Works."

SYLVESTER PRIMER has been called to Friends' School, Providence, R. I, as Teacher of Modern Languages. PROFESSOR PRIMER is a graduate (1874) of Harvard University, and afterward studied at Leipsic, Göttingen and Strasburg, winning the doctors's degree at the University of the last-mentioned place in 1880. In 1881 he was appointed Professor of Modern Languages in the College of Charleston, where he remained until he accepted his present position. The following titles cover some of his more important contributions in Teutonic Philology, the subject of his natural preference: 1. The Consonant Declension in Old Norse (*American Journal of Philology*, vol. ii); 2. Review of INGENBLEEK'S 'Ueber den Einfluss des Reimes auf die Sprache Otfrieds' (*ibidem*); 3. Review of 'Sammlung Englischer Denkmäler in Kritischen Ausgaben' (*ibid.*, vol. iii); 4. Review of WILSEN'S 'Die Herkunft der Deutschen' (*ibid.*, vol. vii); 5. Review of MÜLLENHOFF'S 'Deutsche Alterthumskunde' (*ibid.*, vol. ix); 6. The Factitive in German (*Transactions* of the MOD. LANG. ASS., vol. i)., 7. Adjectival and Adverbial Relations (*ibidem*). 8. Charleston's Provincialisms (*ibid.*, vol. iii); 9. The Huguenot Element in Charleston's Pronunciation (*ibid.*, vol. iv); 10. Review of WHITNEY'S 'French Grammar' (MOD. LANG. NOTES, vol. ii); 11. Review of TALLICHET'S "On the Formation of the Plural in *s* in English" (*ibid.*, vol. i).

According to the *Critic* (N. Y.) of Sept. 21, 1889, PROF. JAMES A. HARRISON of Washington and Lee University will publish in the *Chautauquan* a series of seven articles on "The Art and Archæology of Ancient Rome and Modern Italy."

JOURNAL NOTICES.

ANGLIA, VOL. XI. PART IV.—**Luick, K.**, Die englische stabreimzeile im XIV. und XVI. jahrhundert. —**Fleay, F. G.**, On the career of Samuel Daniel.—Bucheranzeigen.—**Sahlender, P.**, Bücherschau für das Jahr 1887.

ENGLISCHE STUDIEN, VOL. XIII, PART I.—**Kittredge, G. K.**, Supposed allusions in the Squire's Tale. —**Napier, A.**, Altenglische glossen zu Isidor's Contra Judaeos.—**Fleay, F. G.**, Annals of the career of Nathaniel Field.—**Leonhardt, B.**, Bonduca.—**Weinthaler, Franz**, Einiges aus der Schulpraxis.—*Reviews*: **Vollhardt, W.**, Einfluss der lateinischen geistlichen litteratur auf einige kleinere schöpfungen der englischen übergangsperiode (Fr. Lauchert).—**Krautwald, H.**, Layamon's Brut verglichen mit Waces Roman de Brut (H. Klinghardt).—**Schwartzkopff, August**, Shakespeares dramen auf ewigem grunde (Ludwig Proescholdt).—**Vatke, Th.**, Culturbilder aus Alt-England (L. Proescholdt).—**Price, Thomas**, The construction and types of Shakespeare's verse (Max Koch).—**Warnke, K.** und **Proescholdt, L.**, Pseudo-Shakespearian Plays (Hans Fernow).—**Baumgarten, Alex.**, Longfellow's dichtungen (Anton E. Schönbach).—Notices of textbooks on English Literature.—*Methodisches*: *Münch*, Vermischte aufsätze über unterrichtsziele, u. s. w. (Adolf Mager).—**Gutersohn, H.**, Zur frage der reform des neusprachlichen unterrichts (August Western).—**Rambeau, A.**, Die phonetik im französischen und englischen Klassenunterricht (A. Western).—*Miscellen*: **Koelbing, E.**, Kleine beiträge zur erklärung u. s. w. mittelenglischer dichter.—**Herzfeld, G.**, Zu Leechdoms III, 428 ff.; Bruchstück einer ae. legende.—**Buelbring, K. D.**, Vier neue Alexander-bruchstücke; Zu The seege of Melayne.—**Boyle, R.**, Beaumont and Fletcher's Knight of the burning pestle.—**Schuchardt, H.**, Beiträge zur kentniss des englischen kreolisch.—**Breul, K.**, Henry Bradshaw.

ARKIV FÖR NORDISK FILOLOGI. NEW SERIES, VOL. I, PART IV.—**Tegnér, Esaias**, Tyska inflytelser på svenskan.—**Hertzberg, Ebbe**, Tvivlsomme ord i Norges gamle love.—**Kock, Axel.**, Fornsvenskans behandling av diftongen *ia*.—**Noreen, Adolf**, Bidrag till äldre Västgötalagens täkstkritik. **VOL. II, PART I. Thorkelsson, Jón.**, Bermærkninger til enkelte Vers i Snorra Edda.—**Kock, Axel.**, Några bidrag till fornnordisk grammatik.—**Falk, Hj.**, Om *Friðþjófs saga*.—**Söderberg, Sven**, Adjektivum *Oergrandr*.—**Olsen, Björn M.**, *Vigslóði*.—**Detter, Ferdinand**, Anmälan av "Undersökningar i germanisk mythologi af Viktor Rydberg. Första delen."

NORDISK TIDSKRIFT FOR FILOLOGI. NY RÆKKE. 9DE. BINDS 1STE. OG 2DET. HÆFTE.—**Gertz, M. Cl.**, Bidrag til Fortolkningen af Lovindskriften fra Gortyn.—**Kock, Axel.**, Svenska Konsonantstudier, i.-iv.

ROMANIA, TOME XVIII, NO. 70, AVRIL.—**Wilmotte, M.**, Études de dialectologie wallonne. II. La région du sudest de Liège.—**Pagès, A.**, Recherches sur la chronique catalane attribuée à Pierre IV d'Aragon.—*Mélanges*, **Loth, A.**, La fable de l'origine troyenne des Bretons.—**Novati, Fr.**, L'ultima poesia di Gualterio di Châtillon.—**Paris, G.**, *Par ci le me taille*.—**Meyer, P.**, Fragment de *Blanchandin et l'Orgeuilleuse d'amour*.—**Thomas, A.**, Sur le sort de quelques manuscrits de la famille d'Este.—*Comptes Rendus*:—**Paris, G.**, Blau, Zur Alexiuslegende.—**B., Th.**, Wesselofsky, Matériaux et recherches pour servir à l'histoire du roman et de la légende.—**Meyer, P.**, L'estorie des Engles selum maistre Geffrei Gaimar, edited by Hardy and Martin.—**Meyer, P.**, Piaget, Martin Le Franc.

REVUE DE PHILOLOGIE. 3e *Année*, No. 1., Jan.-Avril. —A Nos Lecteurs.—**Clédat, L.**, Les groupes de consonnes et la voyelle d'appui dans les mots français d'origine latine.—**Fleury, J.**, De deux sons communs au haguais et aux langues slaves.—**Philipon, E.**, Le patois de St-Genis-les-Ollières et le dialecte lyonnais (suite).—**C., L.**, Correction, Joinville, § 209.—**Rivière, M.**, Patois de St-Maurice-de-l'Exil.—Les dictons de Plittoncourt, I. Proucliamacion mugnieçuepala.—**Mélanges**: (L. C.), I. Les groupes de consonnes et la voyelle d'appui en provençal.—II. Chail—calculum.—III. Noms de nombre cardinaux employés pour les ordinaux.—IV. Aherdre.—Comptes-Rendus Sommaires et Notices Bibliographiques.—Chronique.—**No. 2**, Avril-Juillet.—**Clédat, L.**, Les groupes de consonnes et la voyelle d'appui dans les mots français d'origine latine (suite).—**Simonneau, A.**, Glossaire du patois de l'Ile d'Elle Vendée (suite).—**Froment, Père**, Fable en patois bugeysien.—**Breynat, A.**, Chanson en patois de Beaufort (Drôme).—**Bruyère**, Petits contes en patois de Grézieu-le-Marché.—Comptes-Rendus Sommaires et Notices Bibliographiques.—Chronique.

REVUE DE L'ENSEIGNEMENT DES LANGUES VIVANTES. 6e *Année*. No. 5. Juillet.—**Lemarquis, Ch.**, Le Jardin des Roses. Traduction et Commentaire (Aventure IX).—**Vallat, G.**, Les Romans Ecossais de Walter Scott.—**Hallberg, L. E.**, La Vie de Sheridan et la Critique de l'Ecole de la Médisance.—**Sigwalt, A.**, Curiosité linguistique et littéraire.—**X**, Réponse à la Note sur les Journaux en Langues vivantes, par M. A. Legrand.—**Strylenski, Casimir**, Les Langues vivantes dans le Rapport Compayré. Une Révélation. —**B., E.**, Chronique.—Sur le Brocken.—Revue des Cours et Conférences. Agrégation et Certificat d'Aptitude de l'Enseignement secondaire (allemand et anglais). Sujets de leçons. Certificat d'Aptitude de l'Enseignement primaire (allemand et anglais). Sujets et Devoirs.—Concours de 1889. Agrégation et Certificat d'Aptitude de l'Enseignement secondaire (allemand et anglais). Epreuves écrites.—Bibliographie.—**No. 6.** Août.—**Lemarquis, Ch.**, Le Jardin des Roses. Traduction et Commentaire (Aventure X, XI, et XII).—**H.**, Les Romans Ecossais de Walter Scott (Fin).—Soutenance de thèses à la Faculté des lettres de Lyon.—Concours de 1889. Agrégation et Certificat d'Aptitude (allemand). Traduction du Thème et de la Version.—Bibliographie,—Nominations.—Documents officiels.

LE MOYEN AGE. 2e Année. No. 7. Juillet.—*Comptes rendus*. **L., H.**, Gustav Körting, Encyclopœdie und Methodologie der Englischen Philologie.—**S., A.**, Louis Pastor, Histoire des papes depuis la fin du Moyen Age.—**D., L.**, Dr. Max Roediger, Schriften zur germanischen Philologie.—**P. P.**, Table chronologique des Chartes et Diplômes imprimés concernant l'histoire de la Belgique.—**W. M.**, Lucien Schöne, Le jargon et Jobelin de François Villon, suivi du jargon au théâtre.—*Variété*: **Enlart**, L'architecture romane dans le Nord de la France.—*Chronique bibliographique*.—*Périodiques*: France, Revues et bulletins de province.

MODERN LANGUAGE NOTES.

Baltimore, December, 1889.

THE ELIZABETHAN INVOCATIONS TO SLEEP.

There is a group of lyrics, by various authors but upon the same topic, which has challenged the attention and admiration of all students of Elizabethan poetry. I refer to the invocations to Sleep written, for the most part, between 1580 and 1620. Many of them are singularly beautiful, especially as respects their opening lines, but no attempt has been made, I believe, to account for their almost simultaneous production by the sonneteers and dramatists of that age. I quote some of the more celebrated examples in the probable order of publication, taking them from well-known books—MAIN's 'Treasury of English Sonnets,' SAINTSBURY's 'Elizabethan Literature,' etc. The sixth quotation is a song introduced into the play, and thus forms a kind of transition from the pure lyric to passages of a strictly dramatic character, such as those in 2 Henry IV and Macbeth.

(1) Come Sleep, O Sleep! the certain knot of peace,
The baiting-place of wit, the balm of woe,
The poor man's wealth, the prisoner's release,
The indifferent judge between the high and low!
SIR PHILIP SIDNEY (MAIN, p. 15).

(2) Care-charmer Sleep, son of the sable Night,
Brother to Death, in silent darkness born,
Relieve my languish, and restore the light;
With dark forgetting of my care return,
And let the day be time enough to mourn
The shipwreck of my ill-adventured youth:
Let waking eyes suffice to wail their scorn,
Without the torment of the night's untruth.
Cease, dreams, the images of day-desires.
To model forth the passions of the morrow;
Never let rising Sun approve you liars,
To add more grief to aggravate your sorrow:
Still let me sleep, embracing clouds in vain,
And never wake to feel the day's disdain.
SAMUEL DANIEL (MAIN, p. 24).

(3) Sleep, death's ally; oblivion of tears;
Silence of passions; balm of angry sore;
Suspense of loves; security of fears;
Wrath's lenitive; heart's ease; storms calmest shore.
"St. Peter's Complaint" (1595 or 1596?), by JOHN WOLFE (Capell) or ROBERT SOUTHWELL (Main), quoted in FURNESS's 'Variorum Macbeth,' p. 103; here modernized in spelling.

(4) Care-charmer Sleep! sweet ease in restless misery!
The captive's liberty, and his freedom's song!
Balm of the bruised heart! man's chief felicity!
Brother of quiet Death, when Life is too too long!
A Comedy it is, and now an History:
What is not sleep unto the feeble mind?
It easeth him that toils, and him that's sorry;
It makes the deaf to hear; to see, the blind.
BARTHOLOMEW GRIFFIN (SAINTSBURY, p. 116).

(5) Sleep, Silence' child, sweet father of soft rest,
Prince whose approach peace to all mortals brings,
Indifferent host to shepherds and to kings,
Sole comforter of minds with grief opprest;
Lo, by thy charming-rod all breathing things
Lie slumbering, with forgetfulness possest,
And yet o'er me to spread thy drowsy wings
Thou spares, alas! who cannot be thy guest.
Since I am thine, O come, but with that face
To inward light which thou art wont to show;
With feigned solace ease a true-felt woe;
Or if, deaf god, thou do deny that grace,
Come as thou wilt, and what thou wilt bequeath,—
I long to kiss the image of my death.
WILLIAM DRUMMOND (MAIN, p. 58).

(6) Care-charming Sleep, thou easer of all woes,
Brother to Death, sweetly thyself dispose
On this afflicted prince; fall, like a cloud,
In gentle showers; give nothing that is loud
Or painful to his slumbers; easy, light,
And as a purling stream, thou son of Night,
Pass by his troubled senses; sing his pain,
Like hollow murmuring wind or silver rain;
Into this prince gently, oh, gently slide,
And kiss him into slumbers like a bride.
BEAUMONT and FLETCHER, 'Valentinian,' Act v, Scene 2.

Certain of these lines are more important than others for the discussion of origins. They are the following, the appended numbers denoting the quotation and the line respectively:

(a)	The certain knot of peace,	
	The baiting-place of wit.	1. 1–2.
(b)	The balm of woe.	1. 2.
	Balm of angry sore.	3. 2.
	Balm of the bruised heart.	4. 3.
	Sole comforter of minds grief with opprest.	5. 4.
	Care-charming Sleep, thou easer of all woes.	6. 1.
(c)	The indifferent judge between the high and low.	1. 4.
	Indifferent host to shepherds and to kings.	5. 3.
(d)	With dark forgetting of my care return.	2. 4.
	Sleep, death's ally; oblivion of tears.	3. 1.
	With forgetfulness possest.	5. 6.
(e)	The captive's liberty.	4. 2.
	The prisoner's release.	1. 3.
(f)	Lo, by thy charming-rod all breathing things Lie slumbering.	5. 5–6.
(g)	It easeth him that toils, and him that's sorry.	4. 7.
(h)	Cease, dreams, the images of day-desires, To model forth the passions of the morrow; Never let rising Sun approve you liars.	2. 9–11.

The sources of our quotations are to be found, I am persuaded, in SENECA, OVID, and the so-called Orphic hymn to Sleep. All the Renaissance poets who were classically educated were familiar with OVID, SENECA was the father of Renaissance tragedy, and ten of his dramas had been published in English translation in 1581. That the Elizabethan poets were acquainted with the Orphic hymns has not been generally known or believed, that I am aware, but internal evidence would seem to place it beyond a doubt in at least one instance.

The passage from OVID is as follows:

Somne, quies rerum; placidissime, Somne, Deorum;
Pax animi, quem cura fugit; qui corda diurnis
Fessa ministeriis mulces, reparasque labori;
Somnia, quæ veras æquent imitamine formas,
Herculea Trachine jube.

OVID, 'Metamorphoses,' 11. 623–7.

To the quotation from SENECA I append the translation made by HEYWOOD in 1561, perhaps circulated in manuscript, and certainly published in 1581:

Tuque, o domitor,
Somne, laborum, requies animi,
Pars humanæ melior vitæ,
Volucer, matris genus Astrææ,
Frater duræ languide Mortis,
Veris miscens falsa, futuri
Certus, et idem pessimus auctor:
Pater o rerum, portus vitæ,
Lucis requies, noctisque comes,
Qui par regi famuloque venis,
Placidus fessum lenisque fove.
Pavidum leti genus humanum
Cogis longam discere mortem;
Preme devinctum torpore gravi:
Sopor indomitos alligat artus;
Nec torva prius pectora linquat,
Quam mens repetat pristina cursum.

SENECA, 'Hercules Furens,' 1065–1081.

And thou O tamer best
O sleepe of toyles, the quietnesse of mynde,
Of all the lyfe of man the better parte,
O of thy mother Astrey winged kynde,
Of hard and pyning death that brother arte,
With truth mingling the false, of after state
The sure, but eke the worste foreteller yet:
O Father of all thynges of Lyfe the gate,
Of lyght the rest, of nyght and fellowe fyt,
That com'st to Kyng, and seruant equally,
And gently cherysshest who weary bee,
All mankynde loe that dreadfull is to dye,
Thou doost constrayne long death to learne by thee.
Keepe him fast bounde wyth heauy sleepe opprest,
Let slomber deepe his Limmes vntamed bynde.
Nor soner leave his vnright raginge breaste
Than former mynd his course agayne may find.

Of the Orphic hymn I have made a fairly literal translation, the chief additions being "that waiteth in darkness," l. 8, and "by smith," l. 4:

Sleep, thou monarch of mortals, and king of the gods ever-blessèd,
Ruler o'er all living things that the wide Earth sustains on her bosom,
Sole thou dost reign over all, and to all thou approachest resistless,
Casting their bodies in chains that are forged not by smith out of metal;
Charmer of care, bringing with thee a sweet cessation from labor,
Working divine assuagement of grief and of every affliction,
Teaching acquaintance with Death, but preserving our souls, lest they perish,
Brother thyself both of Death and Oblivion that waiteth in darkness.
Come then, benignant and mild, O blessèd one! Come, I entreat thee,
Graciously saving thine own, as with rites reverential they worship.

We are now prepared to make a closer comparison of the selected lines with the Latin and Greek passages. Referring to the groups by the prefixed letters, (a) would seem to be the Ovidian "pax animi," (b) the 5th line of the Orphic hymn, (c) the 10th line of the selection from Seneca, (d) the last half of the 8th line of the Orphic hymn, (f) lines 2 and 5 of the Orphic hymn, (g) lines 5 and 6 of the Orphic hymn, and (h), in a general way, line 6 of the Senecan passage. Group (e) would simply illustrate the dependence of GRIFFIN upon SIDNEY, or of both upon some common, but unknown source. It is of course possible that in some of these cases the dependence is a mediate one, through the Italian poets, just as MAIN tells us (p. 315) that DRUMMOND imitated MARINI, but the ultimate sources could hardly be other than those already mentioned. According to the indications, SIDNEY was already acquainted with all three of the ancients in question. DANIEL'S "Care-charmer Sleep" is almost indisputably the translation of the Greek λυσιμέριμνε, which I have rendered by "Charmer of care," and which neither STEPHANUS nor LIDDELL and SCOTT know of as occurring elsewhere than here and in a single passage of the 'Anthology.' Strangely enough, SENECA himself seems to have borrowed from the Orphic hymn the line "Cogis longam discere mortem," which echoes the Greek καὶ θανάτου μελέτην ἐπάγεις. Yet

we are told, on the other hand, that the Orphic hymns in their present form date chiefly from the 4th century, though in certain instances they may go back to the 1st and 2d century of the Christian era (MÜLLER, 'Handbuch der classischen Altertumswissenschaft,' 7: 583). However, this difficulty is not insuperable, since their language is full of reminiscences of earlier Greek poetry, and thus points to a common Greek source for the language of the three ancient poets. Were this admitted, and it seems highly probable, the Elizabethan invocations to Sleep, whether lyric or dramatic, would prove to be purely Greek in all their essential features, and indeed it is difficult not to acquiesce in this opinion as one reads so exquisite a bit of verse as the song from 'Valentinian.'

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NOTES ON RHETORIC.

PROFESSOR MCELROY and PROFESSOR A. H. TOLMAN have contributed to MOD. LANG. NOTES two interesting articles on the construction *Not..or* and *Not..nor*. If I may judge others by myself, such discussions are extremely interesting to the professors of Rhetoric scattered over the land; and in order to provoke free disscussion, I take the liberty of presenting some notes that I have made on two of the most popular works on Rhetoric that are now before the public—A. S. HILL'S and J. S. CLARK'S. The former is generally declared to be the best Rhetoric that has been written for Freshman classes, and the latter has received high praise from a distinguished professor in Johns Hopkins University.

The following criticisms may have been made familiar to the public by the reviewers, but I have seen no such criticisms. The first concern MR. HILL'S 'Rhetoric' (edition of 1888), and are very few.

1. MR. HILL gives under Solecisms the common fault of using a singular noun or pronoun with a plural verb, or *vice versa*. He then cites the following sentence from DR. CAMPBELL'S 'Rhetoric' as a case in point.—"That man, also, would be of considerable use, though not in the same degree, who should vigilantly attend to *every* illegal practice that *were* beginning to prevail, and evince *its* danger by exposing *its* contrariety to law." *Were* in this sentence, however, is not in the plural number: it represents an elegant use of the *Imperfect Subjunctive*. DR. CAMPBELL would hardly have been guilty of such a solecism as using *were* for *was* in the *Indicative* mood.

It may be remarked in passing that MR. HILL (p. 39) does serious injustice to SWIFT by misquoting a sentence from his "Argument against Abolishing Christianity":—"It is confidently reported that two young gentlemen . . . *have made* a discovery that *there was* no God." SWIFT'S sentence was open to criticism; but MR. HILL'S quotation contains a more serious error, which SWIFT would never have made*.

2. MR. HILL says: "*Which* is incorrectly used with a clause as its antecedent." He gives the following sentence from CHARLES READE:—"The Captain saluted the quarter deck, and *all the officers saluted him, which* he returned." The antecedent of *which* in this sentence is not the preceding clause, but the noun implied in the verb *salute*. Then, too, both ALEXANDER BAIN and MAETZNER are ignorant of this law, and affirm the contrary (cf. BAIN'S 'Higher Grammar' and MAETZNER'S 'English Grammar' under "Relative Pronouns"). Who is right? If this use of *which* be an error, it is very widely spread. DR. CAMPBELL, himself, quotes the following from the 'Spectator' as a correct sentence: "The infirmary was indeed never so full as on this day, *which* I was at some loss to account for" (cf. 'Philosophy of Rhet.,' p. 413).

3. MR. HILL condemns the following sentence, and, quoting DEAN ALFORD (hardly a good authority), he says the error is "one of the commonest in the writing of careless or

*"For it is confidently reported that two young gentlemen of real hopes, bright wit, and profound judgment, who, upon a thorough examination of causes and effects, and by the mere force of natural abilities, without the least tincture of learning, *having made a discovery that there was no God*, and generously communicating their thoughts for the good of the public, *were* some time ago, by an unparalleled severity, and upon I know not what obsolete law, *broke* for blasphemy." This sentence is badly constructed, for *who* is left without a verb; but it is clear that "having made" borrows its time from *were broke*, and hence should not have been condensed into the Present Perfect by MR. HILL.

half-educated persons":—"The approach of the party, *sent* for the purpose of compelling the country people to bury their dead, *and who* had already assembled several peasants, obliged Edward," etc. I am disposed to agree with PROF. FRANCIS A. TEALL (in his edition of HODGSON'S 'Errors in the Use of English'), who says: "A volume might be filled with instances of this construction from all classes of writers, not only of English, but of other languages." If the participle be an error, how will PROF. JOHN S. HART defend the following sentence, which (p. 96 of his 'Rhetoric') he offers us as a correction of a faulty sentence from TRENCH?—"Controversies are drawing him away to other fields, *not perhaps barren, but which* can yield no such nourishment."

I find the same construction cropping out in the writings of one of America's most accomplished scholars:—"It is important for us personally to instruct and refine our senses, the lower classes of our private body-politic, *and which*, if left to their own instincts, will destroy the whole commonwealth." (J. R. LOWELL'S 'Fireside Travels.')

I turn to MR. CLARK'S 'Rhetoric.' His work is eminently a practical one, and as such is destined to be popular. His plan is to give, under the head of Clearness, Force, Purity, etc., a great number of faulty sentences, some of which he corrects, and some of which he leaves to the ingenuity of the student. With his corrections, he gives the law for making them. I should add that MR. CLARK modestly calls his corrections "improvements." I wish to review some of these "improvements," referring to them by the number attached to each.

No. 150. "'GENERAL THOMAS, one of the division commanders under GEN. GRANT, who ordered this charge, relates the following.' Improved.—GEN. GRANT'S division commander, THOMAS, who ordered this charge, relates the following." This improved form sounds very awkward. Would it not have been better to write: "GEN. THOMAS, *who* was one of the division commanders, and *who* ordered this charge," etc.? Or, if this be regarded as too cumbersome, good authority might be cited for writing, "GEN. THOMAS, one of the division commanders, and who ordered this charge." It is an instance of justifiable ellipsis.

No. 157. "'She found the most and most luscious berries of any one of the party.' Improved.—She found the most berries *of any one* of the party, and those the most luscious." Is not *of any one* a vulgar error here? It occurs, however, in MOD. LANG. NOTES, June, 1888, col. 414.

In paragraph 150, MR. CLARK gives this rule: "Avoid placing a substantive between another substantive and its relative or other pronoun." But under 177, he gives the following *improved* form: "Dinah Morris, another niece of the POYSERS', who has lived with Hetty, is a member of the new sect."

Under 186, MR. CLARK speaks of "words that are capable of *climacteric* arrangement." MR. MINTO, in his 'Prose Literature,' speaks of "*climactic* order," and though *climactic* is not in WORCESTER, MR. CLARK will hardly persuade scholars to accept *climacteric* as a substitute.

Under 188, I find: "'The plot reaches its point of greatest interest.' "Improved.—The plot reaches its climax." I am aware that this abuse of *climax* is widespread, but is there no chance of confining the word to its Rhetorical meaning? It is frequently misused by writers on the drama.

Under 204, I find the rule: "Avoid the use of 'do' and 'did' as substitutes for a verb repeated." MAETZNER (vol. ii, p. 58) says this construction is found in English from the Anglo-Saxon period down to the present time. Is it not rather late to condemn so time-honored a usage?

Under 273, Mr. CLARK gives:—"'Under such circumstances, one is warranted in looking only to their own interest.' Improved.—Under, etc., one is warranted in looking only to *his* own interests." Does not good usage require us to use *one's* here?

Page 128, No. 49, MR. CLARK gives for correction: "DARNAY leaves for Paris to rescue a former servant who is in danger of his life." Here he indicates that the wrong preposition is used after "danger." Is this true? "In danger of" is an English idiom.

Under 294, the following law is given:

"Prefer euphonious words, where they are equally admissible on other grounds."

"Original.—'He *fetched* the water every morning from the Spring.' Improved.—He *brought* the water," etc. Here it might be objected not unfairly that *fetch* and *bring* have very different meanings.

Under 307, "Original.—'The story is a difficult one to learn the truth of.' Improved.—The story is one *of whose* truth it is difficult to learn."

Here an improper substitution has been made, "to learn of" being put for "to learn."

Under 310, this law is given: "Some writers advise the use of 'an' before the aspirate *h* where the accent falls after the first syllable; but this usage seems hardly to be predominant."

"Original.—'His name is destined to become *an* household word.' Improved.—His name is destined to become *a* household word."

Here the example fails to illustrate the rule, for "household" has the accent on the *first* syllable. The law teaching the use of the articles *a* and *an* before *h* and *u*, is by no means faithfully observed. Most grammarians give it as follows:—*A* must be used before all words beginning with a consonant; as, "a man," or with the consonant sound of *w* and *y*; as, "a oneness, a unit": and *an* must be used before vowels and before words in which the initial *h* is aspirated if the syllable beginning with *h* is followed by an accented syllable; as, "an historical account." This is the general law, and it is, I believe, almost universally observed in the United States. DR. JOSEPH ANGUS, however, in his 'Hand-book,' says: "Authors, especially printers, are apt to insert 'an' before vocal 'h,' and before the semivowel *u*, as '*an* historical sketch,' or '*an* useful thing.' This practice we must avoid." Thus he refuses to admit *an* before an aspirated *h*, no matter where the accent is. Speaking of the general law given above, MAETZNER says: "Usage is, however, not quite in harmony with this precept, since we often find *an* used even before aspirated vowels and before an aspirated *h* in the accented syllable: An useless waste (MACAULAY). An unanimous resolution (GOLDSMITH). An united 'Ten' (LORD BYRON); an hero."

I have collected the following examples:

A historical.—A. W. WARD'S 'History Dram. Lit.'
A hypothesis.—A. W. WARD'S 'History Dram. Lit.'
A harangue.—NAT. HAWTHORNE.
A harmonious.—'Blot on Scutcheon.'
A heroic.—FREDERIC HARRISON'S 'Essays.'
A historical.—FREDERIC HARRISON'S 'Essays.'
A historical.—ANGUS'S 'Handbook.'
A hellenic.—GEO. MEREDITH.
An horizon.—GEO. MEREDITH.
An historical.—MACAULAY.
An hypothetical.—SHAW'S 'Literature.'
An heroic.—NAT. HAWTHORNE.
An heretic.—WARTON'S 'History Eng. Poetry.'
An heathen.—'Tatler' for 1709.
An hereafter.—ADDISON'S 'Cato.'
An heretic.—SHAKESPEARE'S 'Twelfth Night.'
An hotel.—Used by an English gentleman.
An hundred.—HONE'S 'Mysteries,' p. 257.
An union.—SHAKESPEARE'S 'Mid-Sum. Night's Dream.'
An universal.—BUCKLEY'S 'Trans. of Aristotle.'
An universal.—MACAULAY'S 'History of E.'
An usage.—MACAULAY'S 'Bacon.'
An usurer.—MACAULAY'S 'Bacon.'

According to MAETZNER, Old-English began very early to retain *an* before vowels and *h*, and to put *a* before other consonants; while ROBERT OF GLOUCESTER often retains *an* before consonants.

Thus SHAKESPEARE, WARTON, ADDISON, and HONE seem to prefer to retain *an* before *accented h* aspirate; and SHAKESPEARE retains *an* before consonantal *u*, in which usage he is followed by MACAULAY and many others. Between 'a historical' and 'an historical,' the weight of good usage perhaps lies with DR. ANGUS, who recommends the former, and not with MACAULAY, who uses the latter. As I said above, however, American writers would doubtless side with MACAULAY, and accept the law as laid down in WORCESTER'S 'Dictionary.'

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THE DEVELOPMENT OF BLANK VERSE.—A STUDY OF SURREY.

The blank verse of SURREY presents many irregularities. It is not to be compared with that of MILTON or TENNYSON. It represents but the beginning of a new form most important in English literature. SURREY'S verse fails not alone in certain lines not easily rendered rhythmically, but also in the melody and unity characteristic of later forms. Neither

are individual lines so melodious, so completely blended into a whole and subordinated to the expression of thought, as in the best English poets. But the earliest English blank verse deserves to be studied for two reasons: first, because in spite of its imperfections this is the form which, shaped and finished by others, became so important in after times; and secondly, because of the development within the verse itself.

It is the aim of the present article to show the structure of SURREY'S verse with some minuteness, and to trace the gradual growth of freedom demonstrable. This will be useful, it is hoped, in aiding a comparison with later writers, and will indicate the lines along which there has been progress toward a more perfect metrical form. A careful examination has been made of both the second and fourth books of SURREY'S translation of the Æneid, and the results of various tests are presented in tabulated form. Some of the tests are those ordinarily applied to blank-verse, but one or two are given that have not been used hitherto, so far as the writer knows.

I. RUN-ON LINES. The tendency in the use of any metre is to unite the thought and form, so that the boundaries of the one correspond with those of the other. This tendency manifests itself in the rimed couplet, when the sentence is comprised within the two lines; and freedom is secured only when the sentence is carried beyond the single couplet. The tendency in blank-verse is to bound the clause or sentence by the line, and freedom is secured by carrying the thought, unbroken by pause, into the following line. Run-on lines show a mastery of the verse, by showing a subordination of the metre to the thought. The gradual increase of such lines in SURREY is shown by the following table. The number of lines in the second Book is 1068, in the fourth 943. The fraction in each case, where the computation is by 100 lines, is 68 for the second, 43 for the fourth Book.

	SECOND BOOK.	FOURTH BOOK.
1st 100 lines,	21	19
2nd " "	18	21
3rd " "	23	20
4th " "	18	30
5th " "	13	17
6th 100 lines,	15	25
7th " "	21	24
8th " "	18	20
9th " "	19	24
10th " "	15	
Fraction,	17	8
Totals,	198	208
Average,	18.35+	22.05+

The run-on lines in the fourth book exceed those in the second by a little more than 3.5%. Moreover, the average of the first 500 lines of the second book is 18.6, of the last 443 in second book 25+, showing a much greater advance than the first figures indicate.

II. COUPLETS. The rimed couplet was a common metre in SURREY'S time, and it is not strange that the first blank-verse should seem to be influenced by it. The use of the couplet would be an easy remove from the single end-stopt line. We are not surprised therefore to find the couplet occurring frequently in SURREY'S verse. The table exhibits the use.

	SECOND BOOK.	FOURTH BOOK.
1st 100 lines,	27	20
2nd " "	22	19
3rd " "	20	24
4th " "	24	14
5th " "	28	18
6th " "	22	20
7th " "	26	20
8th " "	22	25
9th " "	18	28
10th " "	18	
Fraction,	13	7
Totals,	240	195
Average,	22.47+	20.67+

In round numbers, 44% of the lines of the second Book, and 40% of those of the fourth Book, arrange themselves in couplets.

III. WEAK AND LIGHT ENDINGS. It was not until SHAKESPEARE showed the possibilities of this lessening of the accent in the final foot, that light and weak endings became an integral part of the best blank-verse. The only weak endings shown in SURREY are in the case of the auxiliaries *was*, *did*, *shall*, *should*, *might*; the light endings are only two, where *I* and *we* occur at the end of the line. The examples are as follows: for the second Book,

lines 1–500, 1; 500–1068, 3; for the fourth Book, lines 1–500, 3; 500–943, 4. This gives nearly twice as many to the fourth Book as to the second, and both light endings occur in the former.

IV. FEMININE ENDINGS. There are few examples of these also, but the marked increase in the fourth Book is noticeable. The examples are so few that lines are quoted. Second Book:

"To have lived after the city taken," p. 144.*

Fourth Book:

"Sith my first love me left by death dissever'd," p. 153.

"All utterly I could not seem forsaken," p. 168.

"And in her sight the seas with din confounded," p. 171.

"And three faces of Diana the Virgin," p. 177.

"Him she requires of justice to remember," p. 177.

"Sun with thy beams that mortal works discriest," p. 181.

Besides these, occasional lines end with *tower*, *power*, *dower*, *eyen*, *heavens*, words which are phonetically dissyllabic. If these are included, the feminine endings of the second Book are seven, and those of the fourth twelve.

V. MID-STOPT LINES. One of the most evident tests of freedom is the use of mid-stopt lines, since these indicate that thought has fully escaped the natural boundary of the verse. It is, therefore, a significant test of development. The considerable advance in the fourth Book of SURREY is evident at a glance.

	SECOND BOOK.	FOURTH BOOK.
1st 100 lines,	17	16
2nd " "	14	12
3rd " "	12	11
4th " "	15	17
5th " "	7	13
6th " "	7	15
7th " "	8	7
8th " "	8	15
9th " "	3	10
10th " "	5	
Fraction,	9	7
Totals,	105	123
Average,	9.83+	13.04+

The mid-stopt lines of the fourth Book are more than 3% greater than in the second.

VI. ARRANGEMENT OF PAUSES IN MID-STOPT LINES. Pause-melody is one of the secret charms of good blank-verse. The tendency in early verse is to a single pause in a definite place, corresponding to the cæsura of the Greek and Latin heroic metres. With greater freedom the pauses are distributed through the line, giving variety to lines that would otherwise be monotonous. The characteristic pause in SURREY is after the fourth syllable. In the fourth Book, however, the pause occurs an increased number of times after the sixth syllable, with a perceptible advance in the number occurring after the third, fifth, and seventh syllables. As no full pauses occur after the first and eighth syllables in the second Book and the first and ninth in the fourth, no place is given to those syllables in the table.

	SECOND BOOK.							FOURTH BOOK.						
SYLLABLES.	2	3	4	5	6	7	9	2	3	4	5	6	7	8
1st 100 lines.....	1		15		1*					11		5*		
2nd " "	1		10		2	1				8		4		
3rd " "	1		9			1	1			9		2		
4th " "	2		9	2	2				2	6		7	2	
5th " "			7					1		10		1	1	
6th " "	1		4	1	1			2		8	1	3		1
7th " "		1	6		1					5		1		1
8th " "	3	1	2		2			1	3	8	1	1	1	
9th " "		1	2*							8	1	1		
10th " "			2		3									
Fraction.....	2		4		3			1		5	1			
Totals.....	11	3	70	3	15	2	1	5	5	78	4	25	4	2

The percentage of full pauses after the fourth syllable in the second Book is 66+, leaving to all others 33%; in the fourth Book 63% of the stops are after the fourth syllable, leaving 36% to all others, an increase of four per cent. It is also to be noted that besides the more even distribution of stops in the fourth Book, the pauses are shifted more and more toward the latter part of the line. This aids continuity by making it easier to carry the sentence into the next line without final pause.

VII. USE OF THE TROCHEE. Unrimed verse relies for its melody on variation of the *theme*, or line of five accents on alternate syllables. This is largely effected by such distribution of pauses as aids harmony, without preventing a clear perception of the recurring theme. A similar effect is produced by the use of the trochee, a foot found in the best blank-verse as certainly, though not as often, as the dactyl in the fifth foot of heroic hexameter. SURREY uses the trochee, as we should expect, oftener than the later poets, but the somewhat freer distribution of the trochees is noticeable in

*Pages refer to the Riverside Edition of HOUGHTON, MIFFLIN & Co., or 'British Poets,' LITTLE, BROWN & Co.

*Incomplete lines, counted as mid-stopt, two in second, one in fourth Book. These, as MAYOR has noted in 'English Metre,' are imitations of imperfect lines in VERGIL.

the comparison of 200 lines at the beginning of each Book.

	SECOND BOOK.						FOURTH BOOK.					
FEET.	1	2	3	4	5		1	2	3	4	5	
1st 100 lines,	22	1	8	4		35	19	6	5	5	2	37
2nd " "	13	7	7	3	2	32	15	6	8	3		32

VIII. SENTENCE LENGTH. Sentence length in prose and verse differs primarily in this: in verse the sentence is always more or less circumscribed by the metre. In a particular metre, however, the sentence-length would be some test of a poet's freedom, when compared with others using the same form in similar composition. The test is more interesting in SURREY's case, because the form was wholly new to English, and the growth toward freedom is more marked than when a degree of perfection had been attained. In such a test the character of the narrative should be taken into account, the second Book being almost wholly narrative, while the fourth is broken up more largely by speeches, whose passionate character tends to shorten them. Again, the translator is always hampered by the sentence-length of the original, and this must be considered in any judgment of SURREY. Notwithstanding this, the progress is evident from the table. The computation has been made by lines, and the number of words was derived by using an average line of eight words. Repointing has been done only when it was necessary to give proper sentence sense.

	SECOND BOOK.*			FOURTH BOOK.		
LINES IN SENTENCES.						
1st 10 sentences...	36	36.6	38	36	34.3	21
2nd " " ...	30	30	39	23	45	53
3rd " " ...	34	29	60	37	28	47
4th " " ...	30	37	32	39	30.5	38
5th " " ...	28	39	34	36	40.5	
6th " " ...	32	33	28	36	39	
7th " " ...	41.4	25	31	29	63	
8th " " ...	34.6	37	33	52	61	
9th " " ...	35	35	42	60	29	
10th " " ...	35.4	38	43	36.7	28	
Totals.....	336.4	339.6	380	384.7	399.3	159
Averages..	3.36	3.39	3.8	3.84	3.99	3.97
By words	27.07	27.16	30.4	30.77	31.94	31.8

Average for second Book is 3.51 lines, or 28.1 words;
" " fourth " " 3.95 " " 31.4 "

*A fraction of four sentences beyond the third hundred is disregarded.

It will be seen from the preceding study that there were in SURREY the beginnings of good blank-verse, and that a gradual development toward freedom is evident in his lines. The progress is not great when compared with that made by SHAKESPEARE, but it is great when we consider the quantity of verse written, the unsettled condition of the word-accent, and the unaccustomed form adopted. No doubt the ear of the translator of VERGIL was not perfect, but a comparison of his verse with that of later poets will show that the progress was along the right lines to produce the charm in the metre of MILTON and SHAKESPEARE.

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ORIGIN OF THE NAME 'AMERICA.'

The question concerning the origin of the name America has long been considered as definitely, if not quite satisfactorily, answered by the fact that in the book in which the word America first occurs, the following explanation is given of its meaning: et alia quarta pars per Americum Vesputium (ut in sequentibus audietur) inventa est: quam non video cur quis jure vetet ab Americo inventore sagacis ingenii viro Amerigen quasi Americi terram sive Americam dicendam: cum et Europa et Asia a mulieribus sua sortita sint nomina.*

These words are to be found, as our readers know, in the 'Cosmographiae Introductio,' a geographical treatise of which the first edition was published in 1507 under the auspices of the *Gymnasium vosagense* at Sangdiedel, or St. Dié (=Sancti Deodati), but which, as is generally believed, is chiefly the work of the college professor at Sangdiedel, WALDSEEMÜLLER, or HYLACOMYLUS,† as he calls himself after the classicising fad of the times.

As early as 1515, however, only eight years after the first edition of the 'Cosmographiae

*DR. PFAFF, of Freiburg University, Germany, has had the kindness, at my request, to copy again this often-quoted passage, and also to send me further bibliographical information which I hope to make use of at some other time.

†I do not think that HYLACOMYLUS stands for Hylaeomylus $=\tilde{\upsilon}\lambda\eta+\mu\acute{\upsilon}\lambda\eta$. It seems to be a still more absurd formation, a hybrid juxtaposition of the roots of $\tilde{\upsilon}\lambda\eta$—lacus — $\mu\acute{\upsilon}\lambda\eta$=Wald—See—Mueller.

Introductio,' the geographer JOHANN SCHÖNER tells us that the name America was quite common and popular. While the wholesale forgery in Modern History may naturally suggest itself as an analogy to the curious fact that the new continent should have received its name not from the heroic discoverer Columbus, but from an adventurer of minor importance and proportionately greater arrogance, it still remains astonishing that the result of a mistake on the part of an obscure college professor in a small out-of-the-way place, should, in a time of general illiteracy, have spread so rapidly over Europe, under the influence of a Latin book which, in spite of its two or three editions, was never published in any great number of copies. On the other hand, that later geographers should have readily adopted and endorsed this erroneous denomination, without at least quoting its author by way of apology, is not less surprising. While these difficulties have again and again attracted the attention of students, the main point seems to be beyond doubt: WALDSEEMÜLLER was the father of the name America. Of late, however, other theories have been brought forward which start from an entirely different standpoint, considering the word America as an Indian geographical name. The most elaborate theory of this kind has been developed by MR. J. MARCOU, and in a recent pamphlet entitled "Nouvelles recherches sur l'origine du nom d'Amérique," Paris 1888, the author spreads before us the result of his investigations on the whole subject. According to him, "America" is identical with *Amerrique*, the aboriginal name of the mountain crest between the lake of Nicaragua and the Blewfields river. It is true that this Indian name is never referred to either by Columbus in his reports, or by Vespucci, or by anybody else; but still the writer thinks that it must have been mentioned by the Indians to the sailors under Columbus and so have become the popular name of the whole country. The true Christian name of Vespucci was Alberigo—which name, in fact, the oldest documents show, besides a number of variations of Amerigo—and only later, when the adventurous sailor had been pushing himself forward among his comrades by his interest in the new wonderland, the nickname Americo was either assumed by himself or given to him by his fellow sailors. The author of the above-quoted passage of the 'Cosmographiae Introductio'—not WALDSEEMÜLLER, but JEAN BASIN—ignoring the historical truth of the matter, would then have interchanged cause and effect by deriving "America" from *Americus* with a genial etymological assimilation and with *une license poétique chère à tous les versificateurs et même aux prosateurs de goût.*

MONSIEUR MARCOU presents his views with genuine French taste and elegance; and his arguments are certainly very interesting, whatever the final or original truth may be. We think, however, that his enthusiasm, and a certain apparent bias that pervades the whole pamphlet, have pushed the author rather far in founding theories upon theories, in drawing conclusions from ill-established facts, and in suspecting causal connections among things which may very well be incidental. To this labyrinth of theories, which not even the superior rhetoric of the author can always make plausible, we must prefer the simple historical evidence as contained in WALDSEEMÜLLER'S 'Introduction.'

Wherever the important linguistical side of the question is touched upon, the investigator makes at times startling statements with unsuspecting positiveness. He tells us that *Americus* has nothing European about it, whereas it is so clearly Teutonic (= *Gothic *haima reiks*) that Germanists, Romanists and Latinists would be justified in claiming the existence of such a form even if we had not all the Romance and Germanic forms of which *Americus* is a most regular Latinization. The author believes in formations like *Amerigonius*, *Amerigonia*, while non-specialists who do not mind the difference between *-o-* and *-n-* stems, might easily satisfy themselves as to the legitimacy of the form '*America*' in view of the explanation given by WALDSEEMÜLLER. The writer mentions in one breath *Alberic* and *Albert*, though they have nothing at all in common etymologically; and then proceeds to indulge in speculations on Teutonic etymologies. With regard to the origin of the word Canada, we would refer to the article published in MOD. LANG. NOTES, vol. iii, pp. 164-173; MR. MARCOU takes it for granted that the word is Indian.

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GERMANS IN ENGLAND IN THE EIGHTH CENTURY.

It will be remembered that King Alfred, in his Preface to the Old English version of the 'Pastoral Care,' refers to a period when foreigners, presumably Continental Europeans, were accustomed to resort to England in search of knowledge and wisdom. His words are: "hú man útanbordes wísdom ȝnd láre hieder on lȝnd sóhte, ȝnd hú wé híe nú sceoldon úte begietan, gif wé híe habban sceoldon;" that is, "how they came from abroad to this country to seek wisdom and learning, and how we should now þe obliged to procure the latter from foreign parts, were we bent on having them at all." MULLINGER, in his 'Schools of Charles the Great,' casually mentions a confirmatory fact on p. 114: "Liudger, a native indeed of Friesland, but one of Alcuin's scholars in England, was raised by Charles, at his former instructor's suggestion, to preside over the newly created see of Münster." Even this tolerably well-known fact has never been employed, I believe, to illustrate Alfred's statement. Moreover, collateral evidence to the same effect is not wanting. The very names mentioned by MULLINGER in the context of the passage already quoted, may be made to prove the reverse of his inference concerning them. He says: "It is not improbable that this jealousy was to some extent stimulated by the preference which, either from expediency or inclination, Alcuin evidently entertained for his own countrymen. It was Wizo, one of his companions from York to Aachen, who taught for a time as his approved successor at the Palace School. Fredegis, who had also been educated at York, afterwards succeeded to the same post and was abbot, after Alcuin, at Tours. . . . The impression that we thus derive of a certain amount of national prejudice on Alcuin's part, serves to illustrate the difference between his character and that of Charles." Now how comes it that men with such names as Witzo and Fredegis are regarded as countrymen of Alcuin's? The chief facts respecting the relation in which they stood to Alcuin are to be found in Migne, 'Patrologia,' vol. 150. From this source the following conclusions may be drawn:

1. Wizo and Fredegis were among those pupils who were nearest to him, and to whom he was most tenderly attached, when his end was approaching. So in the anonymous Life (Migne 150: 99): "discipulis similiter tradebat, quorum nobilissimus Sigulfus erat Vetulus, magnanimus Withso; post hos Fredegisus et ejus socii."

2. Both had been educated by Alcuin (Migne, p. 408): "De quibus siquidem præceptis sæpius vos admonui in schola eruditionis vestræ. Sed nuper de nido paternæ educationis educti, ad publicas evolastis auras."

3. Wizo became known by the Latin name of Candidus (Migne, p. 408): "Epistola ad Candidum, id est Wizonem."

4. At a certain time, probably about the year 796, Candidus went, or returned, to England. Alcuin writes (Migne, p. 210): "Ego pene, quasi orbatus filliis, remaneo domi. Damœta Saxoniam, Homerus Italiam, Candidus Britanniam recessit."

5. Frobenius, the editor of Alcuin, is of opinion that Continental students attended the monastery school at York, when it was under the direction of Alcuin (Migne, p. 33): "Ad beatum Alcuinum igitur scholas Eboracenses moderantem magnus undique et ab exteris quoque regionibus erat discentium confluxus. . . . Plures alios viros aut juvenes ab exteris nationibus ad Angliæ scholas illo tempore fama eruditionis celebratas, maxime ad Eboracensem quam beatus Alcuinus moderabatur, venisse credibile est: quinam vero illi fuerint, monumentis deficientibus, ignoramus." To the same effect Lingard, 'Hist. Anglo-Saxon Church,' 2: 185: "The reputation of the Northumbrian school spread over the Continent: and students from Gaul and Germany crowded to York, that they might profit by the lectures of the Anglo-Saxon." But his only proof is a quotation from the Vita S. Liudgeri in 'Act. Bened.,' the meaning of which depends upon the sense attributed to the word *undecunque*: "Eo tempore in Eboraica civitate famosus merito scholam magister Alchuinus tenebat, undecunque ad se confluentibus de magna sua scientia communicans."

6. Frobenius thinks Wizo must have been a countryman of Alcuin's, since otherwise he

would hardly have been entrusted with such delicate and confidential missions (Migne, p. 34): "Beati Alcuini popularem illiusque in schola Eboracensi discipulum, ac postea etiam in Galliam comitem exstitisse, præter præfationem et epistolam mox citatas singularis etiam illa erga ipsum in negotiis suis gerendis confidentia ac familiaritas suadere videtur, quam vir prudens vix indulsisset discipulis peregrinæ regionis, quorum ingenium nondum satis exploratum habere potuit."

My own conclusions with respect to the nationality of Wizo and Fredegis differ from those of MULLINGER, and with respect to Wizo, likewise from those of FROBENIUS. The considerations adduced under the 1st, 2d, 4th and 5th heads are perfectly compatible with the assumption that both Wizo and Fredegis were students from the Continent, and that under the 6th head is not sufficient to invalidate such a hypothesis. Still, we should not be warranted in overturning the generally accepted belief, were not the evidence of language entirely conclusive. Stripped of its Latin case-terminations, Fredegis occurs in the forms Fredegis-(3), Fridegis-(2), Fridugis-(1), and Fridugils-(1). No one of these forms is either West-Saxon or Northumbrian, though the last approximates somewhat closely to the normal Northumbrian spelling, which is Friðugils or Frioðugils. The preponderance of the ending *-gis* is sufficient to establish the Continental origin of the person designated, unless his name, as does not appear to have been customary on visits of the English to Germany, had been Germanized. There is not one Northumbrian or West-Saxon *-gis* of this period (SWEET, 'Oldest English Texts,' p. 627), while it is common, side by side with *-gisil*, in Old High German (FÖRSTEMANN, 'Altdeutsches Namenbuch,' pp. 515–9). As to Wizo, it signifies 'Candidus, (3, above), or, in English, 'White.' But the regular Old English form of this proper name was Hwíta or Huíta ('Oldest English Texts,' p. 632), while Wízo is Old High German (FÖRSTEMANN, p. 1281). Hence we must conclude that both of these scholars were Germans, who had first been attracted to England by the fame of Alcuin's school.

But our evidence from phonology does not stop here. There must have been other Continental Germans in England at an early period, else whence come such proper names as the Gérferð and Gérwald of the Liber Vitæ, side by side with Gárfrið and Gárwald? Such interchange of *á* and *é* within a single Old English dialect is unparalleled. The *é* is as clearly Continental German as the *á* is Old English. Indeed, we hear of a Gerwold who was sent as envoy from Charlemagne to Offa towards the close of the eighth century (LAPPENBERG, 'Anglo-Saxon Kings,' 1: 293), while, on the other hand, we have an English Gerbrand in the reign of Cnut (LAPPENBERG 2: 250–1.). Of course we are not to suppose that the names beginning with Gér- were in every case borne by individuals of German birth, any more than that every German name in our own country stands for a person born on foreign soil. The names would become hereditary, and might be borrowed by other families for bestowal on their children. But the fact remains just as patent that the names were importations, and point to original tribal differences. And of all the causes likely to attract Continental Germans to England, in the period intermediate between the coming of Theodore and Hadrian (A. D. 669) and the close of the eighth century, none would seem more probable than the fame of the great precursors of the English Universities, the schools of Canterbury and York.

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DEFINITIONS WANTED.

In the 'Awntyrs of Arthure' occur the following words which I do not understand nor do any of the glossaries explain:—

MOYSSED. "It [the ghost] moyssed for made."

PLEWES. The ghost in life had abundance "of pales, of powndis, of parkes, of plewes."

MOBYLLS. Waynour asks if matins or masses "or any mobylls on molde" may help the ghost.

SETT HAULLE. The princes went to supper in "Randolfe sett haulle."

ONE STRAYE. Gawayn's armor was adorned with stars of gold, "that stekillede was

one straye." (From two other uses of the adverb, I conjecture it to mean 'strongly, firmly.')

ENDORRED. The knights are served "with riche daynteths, endorred."

IRAL, STRENKEL. The knights, in fight, hew each other's armor to pieces, and "stones of iral they strenkel and strewe."

PELICOCUS. Describing Sir Galleroun's armor, the poet tells us "His polemus with pelicocus were poudred to pay." "Polemus" is most probably a mistake for "polenus," *i. e.* knee-pieces to the greaves (called "polaynes" in 'Gawayne'); but what are "pelicocus"? The word points to a modern form "pillicock;" but I can find no pillicock but the one who "sat on Pillicock's hill."

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THE FABLE OF THE VISIT OF THE TRUTHFUL MAN AND THE LIAR with the Monkeys, and the Adventure of Reynard and Isengrim with the Apes.

The Fables of Æsop and PHAEDRUS and those contained in the collection known by the name of 'Romulus' form one of the principal sources of the mediæval animal epics. On passing into epic form they were generally much enlarged and often also considerably changed. Examples of such a process of transformation are the fable of the sick lion cured by a wolf's skin, and that of the visit of the truthful man and the liar in the realm of the monkeys. Yet, while the relation of the former to the epics has been the subject of many discussions, the connection of the latter with an adventure of Reynard and Isengrim has not been recognized even by the latest editors of 'Reinaert' and 'Reinke,' and has never been proved in detail.[1]

The Latin versions of the fable collected and for the first time partly made accessible by HERVIEUX in his voluminous work, 'Les Fabulistes latins depuis le siècle d'Auguste jusqu'à la fin du moyen âge,' vol. ii, Paris 1884, may conveniently be divided into three main groups.

The most original version of the first group is found in the 'Fabulae antiquae' of the cod. Voss., lat. 15, of Leyden, first published by NILANT in 1709. The manuscript was for some time in the possession of Adémar, who went to die in the Holy Land in 1030; the paraphrase is so slight as to preserve often the very iambics of PHAEDRUS. Very similiar versions, with some modifications in length and detail but without any essential changes, occur in the so-called original 'Romulus,' the oldest manuscript of which dates back to the tenth century, in the 'Speculum historiale Vincentii Bellovacensis;' in the 'Romulus' of Vienna; in that of NILANT; in a poetical version of the 'Romulus' in the British Museum; and in the 'Romulus Roberti' (HERVIEUX l. c., ii, 139 f.; 221 f.; 244 f.; 279; 358 f.; 469 f.; and 483; OESTERLEY, 'Romulus,' etc., Berlin 1870 p. 82 f.).—A second group of versions, containing some new traits, is formed by MARIE DE FRANCE and the Latin and Low German collections derived from her (ROQUEFORT, 'Poésies de Marie de France,' Paris 1820, vol. ii, 285 ff.; HERVIEUX, l. c., 554 ff.; HOFFMANN, 'Wolfenbüttler Esop,' p. 49; and SEELMANN, Gerhard von Minden,' p. 161 ff.).—To a third group, which differs still more from the first, belong ODO DE CIRINGTONIA, the manuscript assigned by HERVIEUX to JEAN DE SHEPPEI, Bishop of Rochester in 1352 (HERV., l. c., 514 f., and 766; VOIGT, l. c., and the translations of ODO not accessible to the writer. ALEXANDER NECKAM'S 'Novus Aesopus' (HERV. p. 803 f.) cannot be classified with any of these groups; it shares, however, most of its characteristics with the second. According to the first group of versions the fable is as follows:—Two men, "unus Fallax (Subdolus) et alter Verax," travelling together come into the realm (provincia, regio, patria) of the monkeys: their ruler, "qui prior esse videbatur (qui se priorem constituit, princeps)," has the two led into his presence (before his throne) and asks them what they think of him and his people. The liar answers: "You are an emperor (imperator

[1] After having finished this article, the writer noticed that the connection of the story in Reinke with the version of the fable in ODO DE CIRINGTONIA is hinted at by VOIGT in his 'Kleinere lat. Denkm ler,' 1878, p. 121.

rex)," and those around you are counts and other high officials. For this flattery he receives gifts (munera, dona). The truthful man hopes to get still larger presents by telling the truth, but when he declares: "You are truly a monkey (tu es vera simia), and all around you are monkeys too, he is soon torn by the teeth and claws (dentibus et unguibus) of the enraged animals.

Let us now compare with this the story of Reynard's and Isengrim's adventure in the ape's den in 'Reinaert' (MARTIN, 'Reinaert,' Paderborn 1874, vv. 6456–6716) and 'Reinke' (PRIEN, 'Reinke de vos,' Halle 1887, vv. 5844–6096): Reynard and Isengrim walking together one day, as hungry as usual, discover a hole surrounded by shrubs, which leads to the foul den of the ape (aap meerkat). Reynard enters first and, terrified by the sight of the ugly but strong ape and her three children, tries to win their good graces by lies and flattery. He says, therefore, of the ugly young ones, that they are the most beautiful of their age he ever saw, far or near,

> Het sjin die scoonste van haren daghen
> Die ic ie ghesach verre ofte na bi ; 6546 f.

and again: How lovely they are and how beautiful ; each might be a king's son.

> Hoe lieflic sjin si ende hoe scone
> Elc mocht mit eren cens coninx sone wesen,
> v. 659 ff.

The mother is delighted with this praise and does not allow the fox to leave without having given him a splendid dinner. After Reynard's return Isengrim starts into the hole and, notwithstanding the fox's warning not to speak the truth, he says the young apes looked "as if they came from hell ;" and later, "I never saw such hideous worms,"—

> Ic ensach nie so lelike worme. v. 6661.

Not satisfied at having abused the family in this manner, he even tries to help himself to a meal. Then the enraged mother and her young ones rush at him, wound him with their teeth and claws, and send him away "badly scratched and bitten (seer ghecrabbet ende ghebeten)."

At first sight, this story seems to be widely different from the oldest Latin version of the fable. It is not only much longer, but Reynard and Isengrim have taken the place of the two men, and the ape with her children in her foul den stands for the monkey ruler with his court and realm. Furthermore, the answers of the visitors do not refer to rank but to beauty or ugliness, and Reynard and Isengrim volunteer their opinions without being asked. On the other hand, what we might call the characteristic traits have been preserved. A liar and a truthful person visit some monkeys or apes who are susceptible to flattery and sensitive with regard to a disagreeable truth. Accordingly, the liar is rewarded and his companion badly used by the teeth and claws of the animals. Even thus the evidence in favor of the connection of the fable with the story in 'Reinaert' is pretty strong; for tradition, especially oral tradition, changes the details and even the characters of a story very freely. So the Æsopian fable of the fox who induces the stag to go three times to the lion's den, is told in the 'Kaiserchronik' of a stag and a gardener (GRIMM, 'Reinhart Fuchs,' Berlin 1834, p. 380 ff.), and in the 'Gesta Romanorum' even of a boar and a guard of Trajan (OESTERLEY, 'Gesta Rom.,' Berlin 1872, No. 83). The substitution of a man for an animal is reversed in a Transylvanian tale which relates the story of the man who releases a serpent (MARTIN, l. c. 4858 ff.), instead of the common legend of a rabbit and a serpent (HALTRICH, 'Deutsche Volksmärchen aus dem Sachsenlande in Siebenbürgen, Wien, 4th ed., 1885, p. 278 f.). Other examples may be found in BENFEY's classical introduction to the 'Pantchatantra' and the excellent Russian book of KOLMATCHEVSKIJ, 'Sivotnvi epos na zapdie i ou Slavian' (The Animal Epic with the Slavs and in the West), Kazan 1882, pp. 66, 68 ff.

If further proof were necessary to show the connection between the fable and the story in the epics, it would be afforded by the second and third groups of the Latin versions, those centering in MARIE DE FRANCE and ODO DE CIRINGTONIA. The former[2] tells how a monkey who had been raised in an Emperor's court, made his escape to the woods, set up a court of his own there, married and had a son. Then the liar says that he never saw more beautiful people:

[2] I give ROQUEFORT's text, but I transpose the replies of the truthful man, which R. gives before those of the wicked one, to the usual place that they hold in all other versions.

Qu'uncques ne vist plus bele gent.—ROQUEF, l. c., 288;

that the lord and his wife appeared indeed to be an emperor and an empress and that his son might well be a king, l. c.:

E bien puet estre Rois ses Fiz.

The truthful man, however, answers: You are a monkey and so is your wife, ugly hideous:

Tu es Singes, el est Singesse,
Laide, hidouse et félonesse;

and your son is a little monkey. The liar is honored, his companion "desciré et maumis." The Latin 'Romulus,' which, as has been shown by MALL, is based on MARIE DE FRANCE and was composed by a very shrewd and learned compiler, omits again those parts of the answers that refer to beauty or ugliness, and in the end the truthful man is handed over to the torturers who "morsibus et angustiis eum circumdederunt." GERHARD VON MINDEN follows this Latin 'Romulus' in all the main points, but adds some details of his own. Thus, the monkey usurper had stolen a crown, trinkets and gold before leaving the king's court; he gives the liar half a pound of gold and a kiss on the mouth, and at last the other man escapes in spite of the scratching and biting (kleien unde biten) of the monkeys, by dint of his greater strength.

With ODO, the two men while walking through the desert get into an assembly (congregatio) of monkeys and, being asked about their opinion, the liar says: You are the most beautiful of all animals on earth (vos estis pulcherrima inter omnia animantia super terram), for which he receives silver and gold. His companion, however, answers: I never saw so foul and hideous an assembly (nunquam vidi tam turpem et foedam congregationem). The incensed monkeys beat him so that he hardly (half dead, H.) escaped. The divergencies of JEAN DE SHEPPEI'S version need not be enumerated here.

This rapid sketch of the versions of MARIE DE FRANCE and of ODO—both of them wrote about 1200-1203—shows that they form a sort of connecting link between the original Latin fable which was probably once a part of PHAEDRUS' complete collection, and Reijnard's and Isengrim's adventure in 'Reinaerts Historie,' which was composed shortly after 1378. Both MARIE DE FRANCE and ODO contain the answers referring to beauty and ugliness, and ODO even drops entirely the old idea of the royal court of the monkeys. It was ODO's tale, or the original of it, which could most easily be transformed, by popular tradition or a learned writer, into thes tory as found in 'Reinaert.' Whether the children were introduced from MARIE DE FRANCE, or from the fable on the monkey's love for her children, or from personal observation, it will be hard to decide. Here, as elsewhere, ODO, MARIE DE FRANCE and the lost English collection which she translated, are of the greatest importance for the study of the mediæval animal epics.[3]

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THE PHONETIC SECTION OF THE MODERN LANGUAGE ASSOCIATION.

At the fifth annual meeting of the MODERN LANGUAGE ASSOCIATION, held at Philadelphia, Dec. 29–30, 1887, it was resolved, on motion of DR. BRIGHT (Johns Hopkins University), that the Association recommend the formation of a Phonetic Section and suggest the names of A. M. BELL for President and G. KARSTEN for Secretary.* In accordance with this resolution the special Section was established, on the recommendation of a committee. Immediately after the Philadelphia meeting the undersigned entered into communication with PROFESSOR BELL of Washington, and in an interview held later between the President and Secretary the following was agreed upon as representing the aims and character of the Phonetic Section:—

The purpose of the Phonetic Section is to promote the study of Phonetics in this country; to develop, so far as circumstances will admit, the spirit for scientific phonetic research, and to put the instruction in Modern Languages, especially in our colleges, on a more scientific basis, by applying to practical language teach-

3 For further references compare MALL, *Zeitsch. f. rom. Phil.* ix, 163; P. MEYER, *Rom.* xiv. 388 ff.

*Cf. *Proceedings*, vol. iii, pages 9 and 45.

ing the well established results of phonetic observation. This will be aimed at by establishing courses of lectures suitable to promulgate correct views on the subject, by arranging a system of exchanges in phonetic literature, and by giving to inquirers in phonetic matters such help, by correspondence, as may be feasible. In order to secure an agreement on the general mode of sound-notation, a committee will endeavor to select or formulate a standard system to be used by the Association. Equipped with this alphabet, young scholars over the country will be encouraged to record the various shadings of American speech and to contribute to the study of dialect and speech-mixture in this country. (Cf. MOD. LANG. NOTES, vol. iii, pp. 54-55, and *Phonetische Studien* i, 206).

In this connection we take great pleasure in calling attention to the fact that the investigation of American dialects, as hinted at in this programme, has meanwhile been made the object of a newly-formed society. Cf. MOD. LANG. NOTES IV, cols. 233, 234.

The committee on sound-notation, together with another committee regulating the question of membership, formed the nucleus of the Phonetic Section. The following are the members of the two committees; *Committee on Sound-Notation*: The President and Secretary of the Section *ex officio*; H. C. G. BRANDT, (Hamilton College); JAMES W. BRIGHT (Johns Hopkins University); HERMANN COLLITZ (Bryn Mawr College); A. M. ELLIOTT (Johns Hopkins University); E. S. SHELDON (Harvard University).—*Committee on Membership*: The President and Secretary *ex officio*, A. M. ELLIOTT (Johns Hopkins University); J. J. STÜRZINGER (Bryn Mawr College).—The annual fee is one dollar, to be placed at the disposal of the Secretary for the expenses of current correspondence and eventually for the purchase of phonetic literature.

With regard to the system of sound-notation, it should be stated that it is not, at present, a practical spelling reform that we are aiming at, but as exact a phonetic system as may be practicable for scientific purposes in general linguistic investigations, in dialect research, and in the treatment of historical phonetics. This system, however, should also be suited, in a simplified form, to the requirements of practical language teaching; still more simplified and reduced to what is absolutely necessary in every-day-life orthography, it would also form the natural basis of a common alphabet and pave the way to a systematical spelling reform. It is hoped that the various attempts which are now being made in this direction both by competent and incompetent men on this and the other side of the Atlantic, and which to a great extent are counteracting one another, may be united and come to final success.

We wish here to give due credit to the unrelaxing and enthusiastic efforts of MR. M. M. CAMPBELL (Topeka, Kansas), who, by his various open letters to teachers, writers and readers, is trying to arouse public interest in an eminently public question, which can be definitely settled only by the common consent of a people who have been educated to realize the usefulness of spelling reform.

Conscious of the fact that the great variety of phonetic systems now in existence greatly injures the legitimate progress of pure and applied phonetics as well as the study of linguistics in general, the secretary was desirous to make at least an attempt to secure the cooperation and consent of all active phoneticians in Europe and America, and so to find out what kind of a system would have the best chance of being universally adopted. With this aim in view the following circular was issued:

The Phonetic Section of the MODERN LANGUAGE ASSOCIATION OF AMERICA being now occupied with the arrangement of a standard system of scientific sound-notation, the folowing questions are brought before the Committee and before all those interested in the subject:

I[a] Should the standard system of sound-notation be a physiological one, the sign for each sound indicating as nearly as possible the position or movement of the organs of speech?

II[a] Or should at least a beginning be made in this direction by introducing some of the simplest and most suggestive physiological signs?

III[a] Can we expect that authors, publishers and readers are prepared to adopt such a system at once?

Ib Would you prefer a system on the basis of the conventional alphabets of European languages?

IIb Should this system be founded on a combination of different alphabets or upon a single one with a liberal use of diacritic signs?

IIIb Should there be a common system for all languages, or a separate one for each of the principal groups?

IV. Do you favor the adoption of one of the existing systems? if so, which do you prefer?

V. Would you adopt this system without change, or, if not, with what modifications?

VI Or do you wish an entirely new system to be arranged?

I am happy to say that this enterprise has met everywhere with a very favorable reception. Many of our leading phonetists have been kind enough to send more or less extended answers to the questions herein propounded, and certainly the need of a standard system is generally recognized. On the other hand, there is already satisfactory evidence of the regrettable fact that the various scholars differ considerably, almost hopelessly, in their views; all the extremes are strongly represented, and it will be difficult to reach a final conclusion which will satisfy all. However this may be, we may hope to be able at the next meeting of the Association to give a fair representation of the opinion of the scientific world on a standard system of sound-notation.

GUSTAF KARSTEN.
University of Indiana.

THE SCOPE OF ENGLISH LITERATURE IN EDUCATION.

It is certainly one of the remarkable anomalies in the annals of education, that, until quite recently, the claims of English literature as a factor in education have been so much neglected. True, we have been taught to read and write, perhaps not too properly; and there are few schools, since the days of BLAIR, that have not included in their courses a certain vague and ill-defined study known as Rhetoric, extending (as it is variously supposed to extend) anywhere from the thorny paths of grammar or the deeper jungle of logic to that shadowy limbo, æsthetic criticism. This is no place to pause over that much-vexed question, a definition of rhetoric; but we may at least affirm that rhetoric is neither grammar, logic, nor æsthetics. Whatever else it may or may not be, it is here considered as a mere accidence, applicable in attaining a due appreciation of a cuneiform inscription no less than of the perhaps equally cryptic utterances of Mr. BROWNING.

We are fortunately well past that period in which evidence must be adduced to prove that English literature has a place in modern education; though, if we are to judge from the results of a comparatively recent discussion of the subject in England, we must believe that, as to method, there is far from the same unanimity of opinion. If we would understand how to teach a subject, we must first ascertain the range of its function and the limitations of that range. It is folly to claim for the study of history all that can be claimed for the study of mathematics, just as it is folly to claim for the study of mathematics all that can be claimed for the study of history. There is no more likelihood of the discovery of a panacea in education than in medicine. Hence we should first look to the limitations, without a consideration of which, the true nature of our subject can not be understood.

The first limitation to the value of English literature as a study lies in the fatal facility that always attends reading in the mother tongue, a facility that too often renders us content with an approximate rather than the real understanding of a literary product. It is so easy and so interesting to skim the surface on the skates of ready reading, that we escape many a difficulty into which the steady footfalls of real scholarship must have precipitated us. Unfortunately a difficulty escaped is not a difficulty mastered, and our plodding German brethren, armed with the heel-points of laborious research, not infrequently come to shore laden with the living spoils that dwell beneath the icy surface.

This facility of ready reading has involved the good old expression, *belles-lettres*, in disrepute—an expression which, with the delight-

ful uncertainty of many a similar term, once meant pretty much anything within that charmed circle, "elegant literature." Under the changes of our day it has floated to the surface, the veriest scum and skimmings of gossip about writing. We have no more need for *belles-lettres*. Like the "music, French and dancing" which once constituted the three graces of the young ladies' academy, let it shrink away into out-of-the-way corners, not to revisit the glimpses of the moon save as the courtly shade of a Beau Nash or Brummell.

Unfortunately this deserved disgrace of *belles-lettres* has led to a reaction, under which we are still suffering. Little did SHAKESPEARE think, when he put into Hamlet's mouth the answer to Polonius' question: "What do you read, my lord?" that he was giving to his future commentators the most applicable of all mottos: "Words, words, words." But it is not only of the emptiness of much criticism that we would complain, for that belongs rather to the other extreme. Quite as reprehensible, though more worthy of our respect, are students that see in CHAUCER and SHAKESPEARE merely two interesting and practicably inexhaustible treasure-houses of quaint and antique expression. Of little use to such is the glory of either temple, that encloses in one architectural whole a structure, such as has never heretofore been reared by human intelligence. The examination of single blocks, nay, even a proof of the quarry whence certain of them have been drawn, is necessary and useful; but we must stand off, oblivious of mere detail, if we would know the real significance of such creations. To the philologist and to the word-monger we feel tempted to suggest that, for his purposes, anything contemporaneous is quite as good as SHAKESPEARE and CHAUCER; for hovel and palace alike have been wrought of this selfsame quarry, and it is only in the cutting, of which he understands not a whit, that any difference is to be detected. In the words of a recent English writer on this topic: "Up to the present time philology has not merely filled a space in the economy of education altogether disproportionate to its insignificance as an instrument of culture, but has usurped the place of the only methods of interpretation by which the study of ancient and modern literature can be rendered effective and fruitful.*

We would not seek to decry the admirable results of philology and antiquarian research. Both have their uses, and these are as valuable as any to which the human mind can be directed. But the question here is not one of the comparative dignity of one pursuit above another, but as to whether an examination of a brick or a cursory excursion over the premises are, either of them, well calculated to lead the student to a just understanding of his subject, or to produce that training which is the paramount duty of all rational education.

Thus we have before us the two extremes to which the teaching of English literature has heretofore tended. And it may be affirmed that the best results can be obtained neither from dilettanteism nor from antiquarian philology.

It is to be assumed as granted that the chief value of facts is not intrinsic. In education they are rather to be regarded as the means to the accomplishment of an end, the judicious training of the mind. This premised, we must at once admit the superior capabilities of mathematics and the more synthetic languages as machines for mental discipline, and then examine the field to see if there is anything beyond mental gymnastics that claims the attention of the teacher.

Matters of taste are far from being trivialities; and the training of the student in that quality of mind which may justly be regarded as the highest exercise of judgment, is not to be accounted beneath the consideration of the careful teacher. Taste is the root of art, and art is the flower of civilization. But it is to be remembered that art is not an ornamental pinnacle superimposed on society and altogether unessential to the material wellbeing of the structure. It is more. Art is an integral factor, to be considered a component and essential part. Hence follows the absurdity of making the study of English literature a mere superfluence, to be imbibed as a sort of froth or bead on the overflowing cup of learning.

* "An Educational Crisis and how to avert it." CHURTON COLLINS, *Pall Mall Gazette*, May 28 and 32, 1886.

From any point of view more commanding than the above, no one can doubt the excellence of the study of English literature for such a purpose, eminently fitted as it is to develop the nicer judgment, and involving as it does a more or less intimate acquaintance with the best that has been thought and written by a race inferior to none in literary attainment.

We would therefore state that the true place of English literature in education is that of a study designed to train and cultivate the taste upon a sufficient basis of necessary fact; and further that, far from being an ornamental appendage to be affixed, if there be time, to "more necessary practical work," the cultivation of taste by this means should be co-extensive with the range of fact, with which it is equally important.

The recognition of this, the true position of the study of English literature, becomes the more important when we recall the remarkable lack of this same element of taste in our popular education. It is this that has given rise to the stigma that our American civilization is "not interesting;" and it is likewise this that holds back the natural and logical growth of our colleges by crowding out the humanities to make room for technical studies, and producing for us specialists in place of educated men devoting their attention to certain lines of investigation. It is not the least deplorable result, that many a man's ignorance beyond the pale of his own special work has brought about failure within it. It is, therefore, just because this factor, the education of taste, has been so neglected, especially in courses where the older humanities do not enter to take its place, that we would point out the essential province of English literature to be that above presented.

FELIX E. SCHELLING.

University of Pennsylvania.

ENGLISH LITERATURE.

A History of Eighteenth Century Literature. By EDMUND GOSSE. M. A. London and New York: Macmillan & Co. 1889. 8vo, pp. viii, 415.

The present book is a marked improvement upon MR. GOSSE'S previous work, 'From Shakespeare to Pope.' His grasp of the subject is firmer; his judgments are characterized by greater discernment and acuteness than were exhibited in his history of the rise of classical poetry in England. MR. GOSSE has evidently profited by the strictures which were made upon his earlier volume, and there is a frankness and manliness in his mode of accepting adverse criticism when it is rational and salutary, which we cannot fail to admire and to commend to the imitation of others. The possession of this rare and praiseworthy characteristic leads us to predict for MR. GOSSE a still wider range of scholarly usefulness, critical power and literary sympathy. With genuine pleasure we approve the essential features of this work and commend it to the favorable regard of teachers and students of English Literature.

While cordially bestowing this broad commendation, let us notice specifically some points of the book which we think admit of still further improvement. We are aware that the nature of the series of which this volume forms a part requires limitation and circumscriptions, and that the entire series might have been assigned to that particular part of the subject allotted to MR. GOSSE; still, the narrative is not unmarked by omissions, and in some instances fails to take advantage of a certain *suggestiveness* in the topic under consideration, a suggestiveness which detects parallels, coincidences and illustrations, assists the process of coördination, stimulates the faculties of the student, and illumines, as well as elucidates, the story of literary evolution as no other method of treatment can do so effectively. A mere word would have been sufficient in many cases, for we cannot suspect MR. GOSSE of the unwisdom of disregarding SIR WILLIAM HAMILTON'S famous injunction—"never do for the pupil what he can do for himself;" still, the "mystic hint" which kindles the suggestive faculty is ofttimes wanting.

To illustrate our general proposition by concrete examples, MR. GOSSE in his sketch of GEORGE LILLO (p. 393) omits the most interesting circumstance in the history of that forgotten worthy, namely, the publication of 'The Fatal Curiosity' for the use of schools,

in an edition brought out by the renowned Homeric scholar, F. A. WOLFF, with a short account of the author's life in English. "A copy of this would be a bibliographical curiosity, since all the efforts of WOLFF's biographer to recover one have been unsuccessful" (see 'Essays by the late MARK PATTISON,' vol. i, 352).

In his comments upon SIR JOHN DENHAM'S 'Cooper's Hill' (p. 4), MR. GOSSE pronounces it the earliest topographical poem in our literature which possesses "a distinctly national interest." MR. GOSSE has assuredly not overlooked the 'Polyolbion' by MICHAEL DRAYTON, the countryman and contemporary of SHAKESPEARE, whose 'Nymphidia' is so suggestive of Puck and "The Midsummer's Night's Dream;" or does he consider the 'Polyolbion,' the first part of which appeared in 1612–13, as lacking in "national interest"? We fail to discover in MR. GOSSE'S narrative any allusion to LADY CHARLOTTE LENNOX, the friend, we believe, of DR. JOHNSON, and probably the first lady critic or commentator upon SHAKESPEARE, the precursor of the MRS. CLARKES and the MRS. JAMESONS of our own century.

In the passages cited from DRYDEN'S 'Conquest of Granada' (pp. 43–44), the lines beginning,

> "Fair though you are
> As summer mornings, and your eyes more bright
> Than stars that twinkle in a winter's night,"

the evident imitation of The Prologue to the Canterbury Tales, lines 267–8, might have been pointed out with profit to the student:

> "His eyghen twynkled in his heed aright
> As don the sterres in the frosty night,"

Perhaps the most conspicuous of all MR. GOSSE'S omissions is to be found in his sketch of BISHOP WILKINS, for whom he seems to entertain a cordial and, we doubt not, a just admiration. It is all the more remarkable, then, that we do not find the slightest hint of the Bishop's famous scheme for the establishment of a universal language, especially in view of the fact that such schemes are exercising the ingenuity of philologists in our own day.

We do not precisely understand how MR. GOSSE makes out THEOBALD "both dull and a dunce." Has MR. GOSSE formed his estimate upon POPE'S famous line, as the popular estimate of SKELTON is, or was until of late, based upon one of his trenchant denunciations? Some of THEOBALD'S Shakespearian emendations surely redeem him from the charge of invincible dulness.

Much has been said of the resemblance between the plan of DR. JOHNSON'S 'Rasselas,' and TENNYSON'S 'Princess.' MR. GOSSE perhaps does not consider the likeness sufficiently marked to demand special comment, as he makes no allusion to it.

We think that it would have contributed essentially to the charm and the suggestiveness of MR. GOSSE'S narrative, had he traced the specific influence of Queen Anne's time, our so-called Augustan Age, upon the literary character of our own epoch. MACAULAY, MATTHEW ARNOLD, MARK PATTISON, were all in large measure the products of its influence; they seem in some sort to have been survivals or at least reproductions of it. MACAULAY'S literary sympathies lay principally in this era, and his inspiration descended from it. The same is in great degree true of MARK PATTISON, as every reader of his essays and his edition of POPE is fully aware.

In the sketch of EUSTACE BUDGELL (p. 190) there is no mention of the famous lines attributed to him, nor the deplorable circumstances under which they are said to have been written. We refer to the well-known quotation:

> "What Cato did and Addison approved,
> Cannot be wrong."

We fail to find a special account of the Shakespearian revival during the eighteenth century, so admirably described by LECKY in his 'England in the Eighteenth Century,' a work from which we think MR. GOSSE might have drawn more than one valuable suggestion.

HENRY E. SHEPHERD.
College of Charleston, S. C.

Selections from Wordsworth. With Notes by A. J. GEORGE, M. A. Boston: D. C. Heath & Co. 1889.

It is not enough to say that WORDSWORTH'S poems lend themselves especially well to selection: we may go further and say that in no

other way can the poet be appreciated and enjoyed. The most zealous Wordsworthian will admit that there are wide desert tracts and stretches of prosaic flats in the master's work which he does not greatly care to traverse a second time, preferring to turn at once to his choice favorites. The fact is, WORDSWORTH'S peculiar isolation of soul, his habit of taking himself as his standard and writing for himself, made the poet do himself injustice. Because a scene, a trivial incident, an insignificant or commonplace person, awakened in his soul solemn and poetic emotion—because in the distress of Alice Fell for her spoiled cloak, or in that of the cripple whose penny is so coolly appropriated by Andrew Jones, the poet feels the anguish of all the weak, the helpless, and the suffering—he thinks that we, his readers, must necessarily feel it, too,—must be Wordsworths.

But we cannot all be Wordsworths, more's the pity; and being as we are, can only enjoy so much of his poetry as we find appeals to us: the rest either leaves us cold, or, what is worse, produces weariness and distaste. It is emphatically a case where the half is more than the whole.

The volume of selections before us is made with excellent taste. We miss none of our favorites, we find nothing that is not good. The notes, chiefly explaining under what circumstances the several poems were written, and to a great extent made by the poet himself, are very helpful.

W. H. B.

Johns Hopkins University.

Le Bourgeois Gentilhomme, comédie en cinq actes, with profuse Historical, Philological, Idiomatical and Descriptive Notes by SCHELE DE VERE PH. D., LL. D. New York: W. R. Jenkins, 1888. 12mo, pp. 138.

The above-mentioned book is the third number of the *Classiques français*, published by MR. Jenkins. It is the best and handiest edition of this masterpiece of French comedy that I know. The notes, covering in all thirty pages, contain a great amount of necessary and valuable information. However, what has been said of the editor's edition of 'L'Avare' (MOD. LANG. NOTES iv, p. 191) must be repeated here: "The language of the notes is frequently very blind, and conveys unintentionally a wrong impression." The following is a list of the corrections that suggested themselves to me while glancing over the book.

Page 8-2. "*Que je lui ai fait composer, composer* with two objects, *que* the direct, and *lui* the indirect object." This is not entirely correct; *lui* is what TOBLER calls a dative of participation; cf. TOBLER, 'Vermischte Beiträge,' p. 167 ff.—8-30. "*Savoir*, originally to have good taste." SAPERE in Latin already meant 'to know, to understand.'—8-32. "*Oui*, from the Old French *oil*, contracted from HOC ILLUD (that is it)." This is really an unpardonable mistake, and does not call for further comment; cf. TODD, MOD. LANG. NOTES ii, p. 117.—9-22. *y* would not be substituted for *pour lui* in the phrase "*l'interêt est quelque chose de si bas, qu'il ne faut jamais qu'un honnête homme montre pour lui de l'attachement.*"—21-4. "*Touchez-moi. Moi* is redundant;" *moi* is the ethical dative expressing the idea of the English possessive adjective before the noun.—31-12. "*Je voudrais lui mettre.* I should like to say to him," to her.—31-34. "*on peut les mettre.* We might say"—better, one might arrange them.—34-3. "*Est-ce qu'il faut dire cela?* Have you to be told such things?" Must this be specified?—34-9. "*Qui est donc bien?* Then it is all right so?" This is no question.—34-17. "*Rien de plus juste.* Nothing more becoming."—Anything, etc.—35-26. Change "that comes from" to, what it means to dress, etc.—37-4. "*Que j'aille un peu montrer.* As I am going to show." That I may show.—39-13. "*Au nez.* Before my face." In my face.—41-9. "*En âge d'être pourvue* (*d'un mari*)." *Pourvoir* is an active verb, and as such means 'to provide for.' The idea *d'un mari* is not implied, the meaning is more general; cf. LITTRÉ, s. v.—43-18. "*Envoyer promener*, instead of *se promener.*" This remark is misleading; *promener* in this expression is used absolutely; cf. LITTRÉ, s. v. The reflexive pronoun is expressed only when no other object is given, cf. *On dit qu'il a permission d'aller se promener dans ses abbayes; on aurait dû l'envoyer promener quatre ans plutôt.* D'ALEMBERT, 'Lett. à Volt.'; LITTRÉ, l. c.—

43-19. "*Faribole*, properly *falibole*." This remark seems imperfectly copied from SCHELER, 'Dictionnaire;' *falibole* does not exist; cf. SCHELER and LITTRÉ, s. v.—44-11. "*Ça mon vraiment. Ça mon* was probably a corruption of *c'est mon* (*avis*)." This is quite wrong; *mon*=LAT. adv. MUNDE; cf. DIEZ, 'E. W.' s. v.—45-9. "*Il ne manquera pas d'y faillir*. He will assuredly not fail to fail (become bankrupt)." He won't fail to break his promise.—48-49. "*Au premier jour*. As soon as I can (one of these days)." The two expressions are certainly not equivalent.—49-25. "*J'ai force gens*; *force* in this connection becomes an adverb." Certainly not; *force* is a noun, which does not take the preposition of case; cf. German *ein Stück Brot*, M.H.G. *ein stück brôtes*. DIEZ, 'Gram.,' p. 868.—56-24. "*M'excuser*. An unusual construction, instead of the regular phrase: *excuser auprès de quelqu'un*;" misleading. While it is correct to say "*excusez-moi auprès de votre père*," it would certainly be wrong to put here "*ne viens point excuser auprès de moi*."—57-10. The remark is to say the least a little "*tiré par les cheveux*."—58-21. "*Le moyen*. How can you do so?" How will you be able?—59-12. "*Que voilà qui est scélérat*! If that is not too bad!" That is shameful.—60-11. "*Point d'affaire*. This is nothing to me!" I have nothing to do with you.—64-9. "*Qu'elle flatte mes désirs*. How she encourages my hopes!" How it (the word) encourages my hopes.—64-32. "*A se vouloir donner*. To give oneself out (for what he is not)." To wish to palm oneself off.—66-3. "*Je la veux faire*, I mean her to become." I wish to make her.—66-10. There is just as much reason for the apostrophe in *grand'maman* as in *grand'dame*. The matter is explained by LITTRÉ, s. v. *grand*, but in the list given there, *grand'maman* is not found; cf. also DIEZ, 'Gram.^{5}' p. 458.—67-30. Not *faire entrer*, but *faire entrer dans une bourle* means "to connect with a joke."—68-1. Read "I" for "you."—70-1. "*Je vous vois faire* for *que vous faites*." *Je vous vois faire* is perfectly regular.—74-1. Where is the authority for the statement that *opéra* is used here for the first time as a masculine noun? LITTRÉ s. v. gives no occurrence of it as feminine.—75-28. "*Tant qu'on vous dise*. An obsolete construction instead of the modern: *Jusqu'à ce qu'on vous le dise*." Suppress *le*.—85-8. "*Sans Sabre*: no sword." Without sword.—93-9. *Qui nous revient* does not mean "which is due to us," but "which works in our favor;" cf. LITTRÉ, s. v.—94-30. The first half of the note is meaningless. The translation of the passage is simply 'to give him her hand, to betroth her to him.'

The print is clear, and comparatively free from errors. I have noted the following. TEXT: p. 32 *ny* for *n'y*; *jai* for *j'ai*; p. 50 *et si elle n'est pas enflée* .... for *et si, elle n'est pas enflée*. NOTES: p. 18-25 *teorbe* for *tèorbe*; p. 33-31, *en bas* for *en en bas*; p. 40-14, *carême prenant* for *carême-prenant*; *careme* for *carême*; p. 40-26, *fools* for *fowls*? p. 43-18, *envoyez* for *envoyer*; p. 48-16, *do* for *to*; p. 74-17 *dégoûte* for *dégoûté*; p. 101-24 *than* for *then*.

A note might have been added on p. 51 to "*au cadeau que vous lui voulez donner*." *Donner un cadeau* for *donner une fête, donner un repas*, is by no means the modern meaning of the term.

JOHN E. MATZKE.
Bowdoin College.

Zur Geschichte des l vor folgendem consonanten im Nordfranzösischen von J. HAAS. Freiburg Dissertation. 1889. 112 pp.

The interest attaching to this chapter of O. Fr. phonetics is very great, but its difficulty is no less so. Dialectic differences are here so prominent, the ways of writing so diverse, that the subject becomes especially intricate. The above-mentioned monograph aims to give a solution of some of the important problems arising here, by considering the subject under the most prominent dialectic divisions, viz.: NORMAN, NORTH-WEST DIALECTS, SOUTH-WEST DIALECTS, ILE-DE-FRANCE and ORLÉANAIS, PICARD, FLEMISH, WALLONIAN, LORRAINE, CHAMPAGNE, FRANCHE-COMTÉ, BURGUNDIAN.

The treatise has already been reviewed by W. MEYER-LÜBKE in *Litbl.* 1889, p. 295 ff., and without repeating what is so ably stated there, it is my purpose here to speak of a few points not mentioned by MEYER, that appear to me to deserve special notice.

The author's method is a peculiar one: he considers the Old French sounds rather than their vulgar Latin equivalents. Different opinions may be held in regard to the advisability of such a division, and it may be claimed that the slight inconvenience of thus separating words really belonging together (so §4 *meuz* is quoted from BENOÎT's 'Chronique' and in §5 the same word appears again as *mielz*), is quite overbalanced by the facility gained, of being able to tell at once how *l* is treated after the different vowel combinations. However, if such a division is once adopted, it ought to be carried out systematically, and this the author does not do. For example, in the Wallonian dialect (§67), he groups together all the developments of Vulgar Latin *ę* and the same words are found for the Norman dialect in paragraphs 4, 5, 6. The Vulgar Latin vowel type serves as paragraph-heading almost always for *ę* and *ẹ*; words with *ǫ* are formed now in paragraphs headed *ǫ+l+cons.*, now in others headed *ue+l+cons.*, or, as in PICARD, they are treated together with *il, al, ęl.* But it is especially in the dialects of Flanders, Wallonia, and Lorraine, that the author abandons the method with which he started. When treating of words whose uninflected forms end in *l̃* (as *travail, conseil*), this method becomes absolutely faulty. Our author groups all these words together in one paragraph under the heading "Diphthonge mit i als 2. bestandtheil+l+cons." (§§ 3 and 24), without taking into account the Latin vowel. Proceeding according to the letters, he does not stop to examine whether the *i* before the *l* was pronounced as second part of the diphthong, or whether an orthography such as *travailz, conseilz* presents only a mode of writing analogical to the uninflected form. In the N. W. dialects he does not mention these words at all, and in Lorraine, where in some respects a similar condition prevails with respect to them as in Norman, one may look for them in the paragraphs headed *ẹ+l+cons.* and *o+l+cons.* When W. MEYER says it would have been "Ehrenpflicht, seine Vorgänger zu nennen," he judges very leniently indeed; p. 13 seems to show that the author has not seriously considered whether in such words as *oilz*, for example, *l* was ever mouillé or not. The reference to G. PARIS, 'Alexis' p. 101, given there, does not suffice. A consideration of CHABANEAU, *Rev. d. Lang. Rom.* vi, p. 94; HORNING, *Rom. Stud.* iv, p. 627; SCHUCHARDT, *Rom.* iii, p. 277; THOMSEN, *Mém. d. l. soc. d. ling. d. Paris* iii, p. 119; GRÖBER, *Z. f. r. Ph.* vi, p. 486, would certainly have convinced him that the matter could not be settled in so few words as he allots to it.

Interesting are the examples HAAS gives §58, without attempting an explanation, of the development of *ęls* in Wallonian. In chronological order they are 'Dial. Greg.' *beaz*, 'Jean des Preis' *beais*, 'Mod. Liége' *bę* or *bẹ*. They show the proof of what I stated, MOD. LANG. NOTES iv, col. 17, to be the generally accepted theory concerning the history of the modern Wallonian forms; i. e., a gradual assimilation of the two vowel elements in *bea* (*beais=bęęs*). In this connection it seems in place to point out that the author everywhere gives *ę* as the quality of the vowel in *-els*, instead of *ẹ*; cf. KOSCHWITZ, 'Überl. u. Spr.' p. 24.

The treatise is valuable, because it covers more or less the whole of the North French territory, and because here are for the first time gathered in convenient form the different problems to be solved in the history of *l*. The author deserves credit for having brought together so large an amount of material. It is to be regretted, however, that absolute reliance cannot be placed upon his references, whether in point of completeness or of correctness. Without undertaking to be exhaustive, I venture to offer the following corrections. It would be possible to make the list much longer.

§2-2. 'Q. L. D. R.' *ustilz* 244-18, *barilz* 177-15 are omitted; "weniger häufig *filz*" is misleading; I have found the form but twice, 7-10, 35-9.—§2-7. "Der cas. obl. *fil* ist schon bei Wace kaum mehr belegbar." *Fil* is found once in the Reimp., never in Al., Rol., O. Ps., but often in 'Q. L. D. R.,' where it is a conscious imitation of the Lat. acc. FILIUM. *Fil*, acc. sing., disappeared early on account of *fil*=FILUM; cf. GRÖBER, *Z. f. r. Ph.* vi, p. 486.—§3-2. 'Q. L. D. R.' *orguilz* 414-17, *uilz* 425-10, *cunseilz* 181-18, *vermez* 211-4, are omitted, even if but one occurrence of the

word is to be noted.—§4-2. 'Q. L. D. R.' "voles lautet vels neben vols." There might be some slight reason for taking *vels* 311-15 as Lat. *VOLES; though this is hardly probable. The passage reads: *Aporte-mei, se vels, une buchie de pain*, Lat. AFFER MIHI, OBSECRO, ET BUCELLAM PANIS IN MANU. In the other places (*si veals*) 83-7, 165-13, it is Lat. VEL+s. Cf. DIEZ, 'E. W.' s. v. *veaus*.—§5-1. "R. P. ['Reimp.'] hat keine Belege" for *ie+l+cons.*, is inaccurate; cf. *mielz* 63-d, 128-d.—§5-2. 'Q. L. D. R. *cielz* ought to be *ciels* 319-8, 420-1.—§5-10. "Im Haguais lautet vetulus vües, und melius > mües. Diese formen sind wohl so aufzufassen, dass mieus aus der frz. schriftsprache herübergenommen ist, dass dann durch [*nach*?] labialisierung des i durch den einfluss von m (resp. v) eine ähnliche reduction von üeü entstand, wie ctrfrz. früher iei > i geworden ist; denn das e ist kaum hörbar und vielleicht der ausklingende stimmton (*sic*) des ü.—§6-2. gives examples for *ęls* (*ęls*) in 'Q. L. D. R.' The list is very incomplete; *Kermeals* 199-11 is the most important form not mentioned. *Veals* (VITELLUS) cited without reference as "die seltenste" beside *vedels* and *veels*, is found only 49-10; *menestrels* does not belong here at all; cf. *menestrales* 235-15. §6-3. Whether the development was *els* > *ęals* > *ęaus* > *eąus* is doubtful. Probably the displacement of accent occurred before the vocalization of *l*.—§7-2. "Für die R. P. ['Reimp.'] ist ebenfalls vokalisierung anzusetzen." SUCHIER, ed. p. xxxiii, states expressly that vocalization of *l* > *u* is not known in the poem. §7-3. *autel* p. 234, 392 are faulty references; they ought to be 233-6, 390-6. The same form is also found 10-7, 49-16-19-20, 50-5-19, 270-15, 388-3, 399-15-16-17, 400-1; *autre* 42-2, 50-20, 251-8, 253-8, 254-1 is not mentioned. §8-5. *feelz* does not belong among a list of adjectives with the ending -ALIS; *z* points to ?, -ALIS has given *-els*. P. 84 line 2, *meodreir*, 'Dial. Greg.' 159, is faulty; it ought to be 158-5. *meodrant* 214-11 is omitted.

§4-9. The citation from STOCK, *Rom. Stud.* iii, p. 457 (it ought to be p. 458), is inexact. STOCK sets *ęls* > *ęels* (with *l* > *u* and reduction of *oe* > *œ* before *u*) > *œus*, or > *ęels* > *els* > *eus*, and not *ęls* > *uels* > *eus* ("durch reduction des ue > e"), as HAAS puts it; a reference to VAN HAMEL, p. cxxii shows that the statement (p. 64 bottom) "v. Hamel schreibt für *ę*+l con.: iu cons., z. B. mius, vius (vetulus) dagegen für *ę*+l cons. und a l cons. ieu cons.: *vieus* (*voles*), *tieus* (*talis*)" is quite inaccurate. These latter corrections are given chiefly by way of showing that any statements of the position of other scholars as given in the treatise in question must be taken with a great deal of caution.

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CORRESPONDENCE.

THE LEGEND OF ST. MARGARET.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—By way of supplementing our scanty knowledge of the legend of St. Margaret in early England (as touched upon by SPENCER in MOD. LANG. NOTES for November) I may add that her name occurs three times in the Leofric 'Missal' (ed. WARREN; Oxford, 1883), viz., pp. 5,29,253. At p. 5, in the list of relics possessed by the Church of St. Peter at Exeter (the gift "Maximam partem" of King Athelstan), is mentioned "de capite Sancte Margarete virginis." At p. 29, in the July calendar, her name is cited; and p. 253 the celebration, but sub iii. Kal. Aug. How to reconcile the two dates I do not know. The Leofric 'Missal' is not homogeneous. The foundation is a Gregorian missal brought from the Continent and written in Lotharingia early in the tenth century. The Anglo-Saxon 'Calendar' is of about 970 A. D. (WARREN, p. xxvi). Perhaps DR. WARREN, whose knowledge of early ritual in England is unsurpassed, may be induced to aid SPENCER in elucidating the Leofric record of St. Margaret. It would be interesting to learn how her head got to Exeter.

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BRANDT'S GERMAN GRAMMAR.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Will you kindly allow me a little space to reply to the review of the last edition of my grammar, in vol. iv, no. 7 of your journal? I do not wish to plunge you or my-

self into an author-and-critic discussion, by which good feeling and science are not as a rule promoted.

1. My critic's tone with regard to what is common or rare, good or bad usage in syntax and in pronunciation, is very positive and *ex-cathedra*. I should not venture to assume such a tone myself, although German is my mother-tongue and I have gone though *Volksschule*, Private School, *Gymnasium* and University.

2. Many of the additions which my critic makes, especially to the first section of the grammar, I might have inserted, had not my plan and purpose, as stated in the last preface, forbidden. I refer to such remarks as are made upon §§58, 64, 74. As for the forms *bräver*, *brävest*, I would not even whisper them, much less print them in bold type for my students. They rasp my *Sprachgefühl*. I could have had, for §74, very cheaply from SANDERS, 'Hauptschwierigkeiten,' sub *Superlativ* 7 *b*, a long list of adjectives that sometimes take the umlaut in the comparative. I did not want them, and cannot take advantage of my critic's lonely illustration. (This addition, by the way, looks like the result of original reading and notes, and may be a correction of SANDERS sub *brav*, where he says, in small type, that *bräver* occurs in AUERBACH and GOTTHELF, *brävste* in GOTTHELF, PESTALOZZI and PFEFFEL. Note that my critic says *brävest* occurs in AUERBACH.)

3. I saw some of the "notes" (which appear at last in print) several years ago, when PROFESSOR HEWETT kindly sent them to me. I could not accept all his suggestions then and I cannot now. But I am obliged to him for all except one (see no. 4 below), old and new, private and in print, those based on his own research—there are such, but I must verify them before adopting them—and those based on SANDERS and other dictionaries, and I am indebted as well for the serious and the trivial and hypercritical. Examples of the last kind are to be found in remarks on §§488, 4; 492, 4[a].

4. The note on §87 I do not understand at all. I did not know when I wrote §87 and I do not know now, the origin of *s* in *ihresgleichen*. I asked, whence *s*, and made a guess. Here was a chance for any reviewer to know better. Behold, this is the light shed by your reviewer upon this old *crux*: "*dinen gelichen* is an established form in the thirteenth century, and why could not the genitive have arisen from analogy with the accusative?" Is it fair to ask such a blind question? What does this mean, "the genitive arisen from analogy with the accusative?" This must be some slight-of-hand trick with the much-abused principle of Analogy, or an "infelicity of expression which leaves the meaning uncertain."

5. Finally, will you kindly allow me to call the attention of your readers to the fact stated in the preface, that the word-index is entirely new and has been very much enlarged, including now all irregular and strong verbs and a vocabulary to all single words and illustrative sentences as far as §147.

Respectfully,

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Hamilton College.

BRIEF MENTION.

The next (seventh) Annual Convention of the MODERN LANGUAGE ASSOCIATION of America will be held at Harvard University on December 26, 27 and 28 of this year. On the evening of the 26th, PRESIDENT CHAS. W. ELIOT will give an address of welcome, which will be followed with an address by JAMES RUSSELL LOWELL, President of the Association. Papers will be presented by Professors HUNT (Princeton), JOYNES (Univ. of South Carolina), TOLMAN (Ripon), GERBER (Earlham College), WRIGHT (Middlebury Coll.), FAY (Tufts College), SCHMIDT-WARTENBERG (University of Deseret), KENT (University of Tennessee), PRIMER (Providence), FRANCKE (Harvard), LEARNED (Johns Hopkins), DODGE (Columbia College), SCHELLING (University of Penna.)—The Phonetic Section will hold a session at which PROFESSOR A. MELVILLE BELL of Washington will preside and give an address, and papers will be read by Professors MATZKE (Bowdoin College), MARCOU (University of of Michigan) and GRANDGENT (Cambridge).

In the last number of *Beiträge zur Geschichte der Deutschen Sprache und Literatur* (vol. xv, pp. 211–218) PROFESSOR OSTHOFF reconsiders the early Teutonic history of the

verb *may*, *might*. This article, it is believed, supplies the true solution to a long-standing problem; a brief epitome of it may be useful. The etymological relation of the Teutonic *mag* to the Greek μῆχ-ος, μηχ-ανή (dialectal μᾶχ-ανά), is reclaimed from the dominion of doubt, so that the Indo-Germanic root-forms *māgh-*, *măgh-* are obtained. The primitive Teutonic formation of this preteritive present must accordingly have been **mōg*, **măg-umé*, and if in its further development it had kept company with the members of its own ablaut class, the *sixth* (not the fifth, as has hitherto been supposed), the resultant forms would have been, for example in Gothic, *mōg*, *mōgum*. The inquiry how **mōg*, **magumé* became *mag*, *magum* is answered by an appeal to the close relationship in meaning between *mag* and *kann* (Gothic): *mōr*, under the influence of its associate *kann*, as also of that of its own plural and preterit, became *mag*, leaving no trace in any Teutonic language of its previous form. In the subsequent and separate history of the Teutonic languages there appeared variations of the stem-vowel in those forms originally entitled to the weak stem, namely in the plural, and infinitive of the present, and in the preterit. PROFESSOR OSTHOFF succeeds in bringing these stems *mag- meg- mug-* into harmony with the conclusions already stated. The Scandinavian *meg-* is dismissed as a new formation due to a levelling under the optative (with *i*-umlaut). *mug-* is restricted to the West Germanic group, and, in the case of each language in which it occurs, is shown to be later in origin than *mag-*. Of the three forms only *mag-* is common to all the Teutonic languages, a circumstance which in itself creates a strong probability in favor of regarding it as the original weak stem. The preceding argument, therefore, which resulted in the establishment of **mōg- *mog-*, is confirmed by the combined evidence of the individual Teutonic languages whithin historic periods.

The latest addition to the 'Romans Choisis' of W. R. Jenkins, New York (Boston: Schoenhof) is 'Le Tour du Monde' of JULES VERNE (358 pp.; 60 cts.). The popularity of the English translation cannot fail to attract to the original a new class of readers, for whom its vocabulary of everyday words renders it especially appropriate. Instructors will do well to recommend this work for supplementary reading.

An abridgment (262 pp.) of DUMAS' 'Les Trois Mousquetaires' is due to F. C. SUMICHRAST, Assistant Professor of French at Harvard (Boston: Ginn & Co.). The value of the editor's work lies in his judicious condensation, which makes available for class use this famous novel. The Notes are few and perfunctory.

Ginn & Co. also publish 'Pages Choisies des Mémoires du duc de Saint-Simon,' with notes in French by A. N. VAN DAELL, Professor of Modern Languages in the Massachusetts Institute of Technology. While affording an addition to historical texts the editor has slighted to an unusual extent his work of annotator. A text-book implies students and students demand explanations, which must be presented with the text or in the class-room. A helpful editor shares the burden with the instructor.

A deprint from the *Sitzungsberichte der Akademie der Wissenschaften* of Berlin (xiv, 281–308) contains four sermons of SAINT BERNARD, printed from the newly acquired Meerman MS. by ADOLF TOBLER. The first thus published (No. 3 of the MS.) completes the last, published by FOERSTER in *Romanische Forschungen* II. The second (No. 29) is another translation of No. 40 of the Paris MS. The remaining two (Nos. 30 and 31) repose on unknown Latin originals, as does also No. 43 of this collection. The identification of the first three sermons of this MS. with the last three of the Paris MS. would seem to indicate a continuation of the latter. PROF. TOBLER tabulates the titles and first lines of the collection, side by side with the titles of the Latin originals.

A Leipsic dissertation of 1889 is entitled the "Life and Works of Pierre Larivey," by JOHN MACGILLIVRAY. The biography of LARIVEY and an acconnt of his works (pp. 4–11) precede analyses of his comedies (pp. 11–26) and a comparison of each of them with its original (pp. 26–39). The remainder of the dissertation (pp. 40–53) is devoted to the influence of LARIVEY, mainly as regards

MOLIÈRE. It cannot be said that the author adds anything to what was previously known on the subject. LARIVEY translated his originals with slight changes. As to his influence on MOLIÈRE, it is doubtful whether anything exists other than coincidences. MOLIÈRE was obliged to alternate at the Palais-Royal with the Italian comedians, and had been brought in frequent contact with them in the provinces. The situations of their better plays differed little from those of LARIVEY'S originals.

"Seneca's Influence on Robert Garnier" is the subject of a Cornell dissertation (1888) by H. M. SCHMIDT-WARTENBERG (Darmstadt, 1888). It is not often that precision and an interesting development of subject are so happily combined. The author's preparation for the task had already been evinced in various articles and reviews (cf. MOD. LANG. NOTES ii, 28–35, 163–164). The opening pages sketch the influence of SENECA on the Italian drama and notice his vogue in other countries (pp. 1–10). In France the Latin tragedies of BUCHANAN and MURET, after SENECA, and the *Cléopâtre* of JODELLE, of similar construction, precede *Médée* (1553) by JEAN DE LA PÉRUSE, a direct imitation of the Latin writer (pp. 10–15). Remarks on other tragedies drawn from the same source (pp. 15–27) are followed by a comparison of GARNIER'S plays (1568–1583) with those of his model (pp. 17–24). All but *Bradamante* reflect SENECA to a greater or less degree. The remainder of the work (pp. 24–49) is devoted to a careful study of the style of the two dramatists with suggestive results. A note by DR. SCHMIDT as to the survival or non-survival of the mediæval *monologue* in the classical theatre would have been welcome in this connection. It is creditable to American scholarship that so able a paper should have been presented for a degree in an American university.

The third edition of J. KAPER'S 'Dansk-Norsk-Tysk Haand-Ordbog,' published this year by Gyldendal, shows a marked improvement over its predecessor, both in quantity and quality. It is in its present shape equal in content to HELM'S dictionary, and in arrangement it is decidedly superior to the German work. The same general plan is followed as in LARSEN'S 'Danish-English Dictionary,' and the *format* and binding have been made uniform with those of the rest of the Gyldendal international dictionaries. In the matter of orthography we find that the new system recommended last year by the Ministry is not invariably followed; as, for example, in the temporal adverbs; and the Gothic type and the capitals at the beginning of common nouns are still preserved in both languages. The German orthography is based on that employed in the 'Vollständiges orthographisches Wörterbuch von Duden.' The revision and enlargements have been very carefully done, and the book may be recommended to all Germans studying Danish, and also to English readers that may desire to supplement their Danish-English dictionaries.

In *Dansk Lydskrift*, published last winter by Gyldendal, DINES ANDERSEN and CHR. BLINKENBERG have given a clear and concise view of Danish phonetics that will prove of value to scholars and that can be understood and used by all familiar with Danish. The main object of the pamphlet is to offer some consistent and scientific method of representing dialectic divergences in the Danish language and of the success with which the task has been accomplished no better proof is needed than the fact that PROF. DR. V. THOMSEN was willing to affix his name to the Introduction. LYNGBY'S system of phonetics is followed, in the main, by the authors. The value of the little work for foreigners might be increased by adding the English or the German phonetic terms after the Danish ones. Additional extracts, too, might well find a place; possibly one from each dialect. The suggestions on the last page with regard to the utilization of ordinary fonts of type in representing the phonetic signs will prove of special value to foreign writers. It is to be hoped that a second and enlarged edition may soon be issued.

It is unfortunate that PROF. WIMMER'S 'Old nordisk Lœsebog,' the fourth edition of which was published this summer by V. PIO, is to so great an extent limited in use by being written in Danish. MÖBIUS' 'Analecta,' besides being long out of print, does not represent the new

orthography, and VIGFUSSON and POWELL'S 'Icelandic Reader' does not represent any orthography at all. The present issue of WIMMER'S excellent book has practically the same form as the second and third editions, in the former of which the important changes in the "Retskrivning" were made that distinguish this work from all similar ones. The author has used his experience as teacher in selecting such specimens of the Old Norse literature as best portray the national spirit and are most likely to awaken interest in the student. Those desiring additional reading-matter may use 'Oldislandske Lœsestykker til Skolebrug I-II,' edited by B. HOFF and J. HOFFORY, in which the same principles of orthography are followed. The vocabulary of the 'Lœsebog' is carefully compiled, some few changes being noted over the former edition, but one would be inclined to quarrel with the author for confining himself to so few notes on the text. Those that are given make us wish for many more. The 'Oldnordiske Formlœre,' also in its fourth edition, which is intended to be used in connection with the Reader, shows the result of the same scholarly industry. This latter book has been published also in German, Swedish and Icelandic. It is a matter for regret that the Reader has not been similarly treated.

CHR. FLOR'S 'Haandbog i den Danske Litteratur,' published by Gyldendal, is an indispensable work to all students of Danish literature and the number of editions in which it has appeared shows the favor it enjoys in Denmark. The present edition, the ninth, published in 1886, shows comparatively few changes over the preceding one, which in turn, however, has many advantages over the seventh. These last two issues have been edited by P. HANSEN, author of the 'Litteratur Historie,' and they differ radically from the earlier ones in that the Roman type is employed in the latter half of the work, beginning with ŒHLENSCHLÄGER. It is to be hoped that in the tenth edition the more sensible and beautiful type may be used throughout.

The extracts from HOLBERG, WESSEL, GRUNDTVIG, HEIBERG and RASK are especially well selected, but one misses some rare gems from PLOUG and RICHARDT. One might also naturally expect under C. K. F. MOLBECH something from either "Dante" or "Ambrosius," instead of the single poem on Œrsted's death by which this popular poet is represented. A similar criticism applies to HERTZ, under whose name we find some poems only. In the case of HERTZ, the absence of selections from his dramas is even more serious than in that of MOLBECH. Under HAUCH, too, a scene from *Charles de la Bussière* would seem preferable to the extract from *Vilhelm Zabern*. The choice of extracts, however, is largely a matter of taste and the editor has done well in allowing the national character of the pieces to be his chief guide. The brief biographical sketches preceding each author are thoroughly good, giving with great art the leading characteristics of their subjects and dwelling upon the significance of the latter in the intellectual development of Denmark. It is to be hoped that the Norwegian and Swedish authors, whose introduction is so happy a feature of the recent editions, may be still more numerously and fully represented, and that to the dates now given, sketches of their lives similar to those in the Danish section may be added. The book is a model of its kind as regards paper, type and binding, as well as content.

In his annual report to the Trustees of Haverford College, October, 1889, PRESIDENT SHARPLESS says: "We have made some progress toward it (admission of students to the B. A. degree without a knowledge of Greek) in accepting both the modern languages, German and French, as an equivalent for the Greek in the requisites for admission."

BRANDT'S 'German Reader for Beginners' (Boston: Allyn & Bacon), just issued, is the most attractive collection of easy prose and poetry published for a long time. The very first extracts, from NIEBUHR and KRUMMACHER, although inviting because of the simplicity of their diction, might be considered somewhat objectionable on account of their subject-matter, which is rather foreign to German life and thought (compare WÜRZNER'S remarks in *Phonetische Studien* ii, p. 228), and on account of the frequent occurrence of foreign proper names which offer special difficulties of

orthoepy; also, a short comedy of greater merit than BENEDIX' "Versalzen" might probably have been chosen; but the remaining selections, both in poetry and prose, are truly admirable and cannot fail to interest the student. The discretion which has been used in the matter of notes is a happy change from the methods employed by the editors of other recent readers for beginners. The introductory notes to each extract, upon its style, vocabulary and author, will certainly be welcome to many instructors. A complete vocabulary follows the notes. The typography and general appearance of the book are uncommonly attractive.

An important addition to literary history is promised in the 'Geschichte der französischen Litteratur seit Anfang des XVI. Jahrhunderts' by ADOLF BIRCH-HIRSCHFELD (Stuttgart: 1889). The first volume, 'Das Zeitalter der Renaissance,' covers the poetry, drama and fiction of the reigns of Louis XII. and Francis I. The influence of the Humanists and of the Reformation underlies the whole period. Translations from antiquity, the dying out of mediæval literature and the beginnings of Protestant works, including those of CALVIN, are traced through the minor writers. The authors treated at length are LE MAIRE, MAROT, MARGARET OF NAVARRE and RABELAIS. Much space is devoted also to the translation and continuation of *Amadis of Gaul*. The appendix contains valuable bibliographical references and compilations of facts. It is a matter of regret that the recent work on CALVIN ('La Jeunesse de Calvin,' A. LEFRANC, Paris: 1888) appeared too late to be utilized by DR. BIRCH-HIRSCHFELD, and that a revision of the pages devoted to this author is thereby rendered necessary. So far as the first volume is concerned, it replaces by expansion and development DARMESTETER'S 'Seizième Siècle,' and becomes indispensable to the student of the period it treats. The following volume, on the Pléiade, will be awaited with interest.

M. PAUL MEYER reprints from the *Annales du Midi*, tome I (Toulouse: E. Privat) a *mémoire* on "La Langue romane du midi de la France et ses différents noms," originally delivered as an opening lecture at the Collège de France, and now destined to form the introductory chapter to the author's promised History of Provençal Literature. By "literature provençale" M. MEYER understands "l'ensemble des œuvres, en vers et en prose, qui ont été composés dans la langue du midi de la France." These works range in date, broadly speaking, from the tenth century to the fifteenth, where the continuity of literary production is suspended, though later compositions in various southern dialects attest a local interest which cannot be said to be a survival through unbroken tradition. The variety of names which at various periods have gained currency to designate the literary language of Southern France, is doubtless due to the fact that the extent of territory represented never constituted a political state or unit. One name, however, in particular, dating from more than a century before the Christian era, has traversed the Middle Ages and survives in vigor to our own day. This is *Provincia*, 'the Province'—i. e., *Provincia romana*—which from very early times is found employed in a broader and more general sense than that properly attaching to it. The same is true of its derivative, *provincialis*, which, as a designation, passed naturally from the population to the language; and on the whole it has always had the upper hand of *gascon, poitevin, limousin, langue d'oc* etc., as applied to the vernacular and its literature. "C'est celle d'ailleurs qui a été le plus généralement adoptée. Nous la conserverons, convaincus qu'on n'en saurait trouver une meilleur."

The *Unitarian Review* for June, 1889, (vol. xxxi, No. 6, pp. 481–496), contains an interesting and comprehensive article on "Individualism as a Force in German Literature" by KUNO FRANCKE of Harvard University; the same number has an article entitled: "The Reformed Churches of France since their Reorganization in 1802," by NARCISSE CYR, formerly of Boston University.—The *National Magazine* for November, contains a paper on "Comparative Philology" by PROFESSOR SCHELE DE VERE of the University of Virginia; the same number has an article on "Shakespeare" by DR. F. W. HARKINS, Chancellor of the National University of Chicago.—The *Forum* for November pp. 337–347

has a characteristic article on "Types of American Women" by PROF. H. H. BOYESEN of Columbia College.—The *American Journal of Philology*, vol. x, No. 1, pp. 133–158, has an introductory article on "Speech Mixture in French Canada: English and French," by A. M. ELLIOTT.—No. 3, pp. 288–315, has the continuation, article v, of DR. M. D. LEARNED'S treatment of "The Pennsylvania German Dialect" (cf. MOD. LANG. NOTES, p. 125); the same number gives on pp. 210–345 "The Absolute Participle in Anglo-Saxon," by MORGAN CALLAWAY, JR.—The *Popular Science Monthly* for November, pp. 99–111, republishes from the *Contemporary Review* an interesting article by SIR MORELL MACKENZIE on "Speech and Song."—The *Dial* for November, pp. 168–175, contains a cursory notice of "Recent Books on the Study of English Literature," covering nine titles, by OLIVER FARRAR EMERSON, of Cornell University.—In the *Century* for November, pp. 32–41, is given a pleasing illustrated article entitled "Street Life in Madrid," by SUSAN N. CARTER.—The *Andover Review* for September, pp. 262–275, has a paper, "Matthew Arnold's Influence on Literature," by STEPHEN HENRY THAYER; the same journal for October, pp. 372–383, presents us with "One Aspect of Spenser's Faerie Queene," by HENRY S. PANCOAST.—The *North American Review* for November contains, pp. 580–585, "The Future of Fiction," by EDGAR SALTUS.—The *Chautauquan* for November (vol. x, No. 2, pp. 167–171) has an interesting survey of "English Poets of To-day," by PROF. W. M. BASKERVILL; the same number, p. 166, contains a poem, "Nirvana the Blest," by PROF. H. H. BOYESEN.—The *Fortnightly Review* for October, pp. 491–504, has a genial article on "Some of Balzac's Minor Pieces," by GEORGE MOORE.—The *Quarterly Review* for October, pp. 399–430, has a comprehensive review of "Recent Works on Heinrich Heine."—The *Atlantic Monthly* for November, pp. 602–611, has a summary treatment of the broad subject, "The French in Canada," by EBEN GREENOUGH SCOTT. PROFESSOR TH. W. HUNT of Princeton College, read a paper on "Representative Types of English Style" before the Presbyterian Ministerial Association of Philadelphia held on October 28.

CORRECTION.

In our November issue, vol. iv, No. 7, p. 398, line 11, for *Its lines* read *Its opening lines*; p. 399, line 1, for *319* read v. *319 of the Cambridge MS. printed as the second part of this article.*

PERSONAL.

DR. EDWARD PLAYFAIR ANDERSON (cf. MOD. LANG. NOTES, vol. iv, p. 159), has resigned the chair of English at the Ohio University (Athens), to accept the professorship of the English and Modern Languages at the Michigan State Agricultural College (Lansing).

MR. MARTIN WRIGHT SAMPSON (A. B., Cincinnati University, 1888) has been appointed Instructor in English at the State University of Iowa. Before receiving his degree, MR. SAMPSON, with the advice and consent of Prof. J. M. HART, pursued English studies for a year at the University of Munich; and since his graduation he has read Old English privately with PROF. HART. A thesis by him upon the Metre of "Antony and Cleopatra" was published in *Shaksperiana* for May, 1889.

DR. GEORGE HEMPL, formerly Instructor in German at the Johns Hopkins University, has just returned from a prolonged course of study at the universities of Germany, and at once joins the faculty of teachers at the University of Michigan as Assistant Professor of English. DR. HEMPL received his degree of B. A. at Ann Arbor in 1879, and for the following four years was engaged as Principal in the High Schools at Saginaw (Mich.), and La Porte (Ind.). In 1884 he became Instructor in German at the Johns Hopkins University, holding this position for two years and at last resigning it for the purpose of pursuing his studies abroad. During the past three years accordingly, DR. HEMPL has attended the courses in English and German at the Universities of Göttingen, Tübingen, Strasburg, Berlin and Jena, winning his degree of doctor of philosophy from the Faculty at Jena. His dissertation presents "A Study of the Vowels in Byrthferth's Handbôc."

PROF. BENJ. L. BOWEN, Acting Associate Professor of French in the Ohio State University (cf. MOD. LANG. NOTES, vol. iv, p. 225) is engaged in preparing for D. C. Heath & Co. (Boston) a text-book entitled 'Introduc-

tion to Modern French Lyrics.' The work will contain a selection of national songs, such as the "Marseillaise," "Chant du Départ," "Ça ira," etc., which will be followed by extracts from BÉRANGER, LAMARTINE, VICTOR HUGO, DE MUSSET, GAUTIER and others, the whole being carefully annotated for class-room use.

DR. WM. H. CARPENTER has been made Assistant Professor in German and the Scandinavian Languages at Columbia College, New York. PROFESSOR CARPENTER is a graduate (1878) of Cornell University, whence he passed to the Universities of Leipsic and Freiburg in Baden, at the latter of which he received the doctor's degree in 1881, on the presentation of a thesis entitled "Nikolásdrápa Halls Prests. An Icelandic Poem from about A. D. 1400." On returning to this country in 1881, DR. CARPENTER became Fellow by Courtesy at the Johns Hopkins University, where he delivered, in 1882, a course of lectures on Old Norse literature. He was called, during the same year, to Cornell University as Instructor in English, but soon after accepted a call to Columbia College as Instructor in German and the Scandinavian Languages, entering upon his duties in this capacity at the beginning of the scholastic year 1883 and continuing until his recent promotion as mentioned above. Besides his thesis, DR. CARPENTER has published a 'Grundriss der neu-isländischen Grammatik' (Leipzig, 1881) and has contributed articles to the *American Journal of Philology*, the MOD. LANG. NOTES, the *Atlantic Monthly*, the *New Englander*, and other periodicals; he is also a frequent contributor of articles and criticisms to the columns of the New York *Nation*.

MR. JAMES TAFT HATFIELD has been appointed Professor of the German Language and Literature in the Northwestern University (Ill.) where he was graduated in 1883. In 1884 MR. HATFIELD went to India, where he pursued for one year his studies in Sanskrit under BABU RAJKUMAR SAWADHIKARI. In 1885 he was appointed Professor of Latin and Greek in Rust University (Miss.), and in 1886 he was Principal of the McCormick Institute at De Funiak Springs, Fla. While in India he published 'A Manual of Sanskrit Grammar for Beginners' (Lucknow, 1884), and, in October 1888, a paper on "The Ançana Sādbhutāni, a Vedic Text on Omens and Portents," in the Proceedings of the American Oriental Society. PROF. HATFIELD has leave of absence from his post for one year and is at present at the Johns Hopkins University preparing to take his doctor's degree.

MR. ROBERT LOUIS SANDERSON has been appointed Assistant Professor of French at Harvard University, Mass. PROF. SANDERSON received his early education in France, having studied at the Collège Communal of Laon (Aisne) and at the Lycée Impérial of Alençon (Orne). He completed his studies in 1869 and four years ago, receiving an appointment as Instructor in French at Harvard University, he continued to hold this position until his recent promotion as above stated.

To scholars who are familiar with PRINCE LOUIS LUCIEN BONAPARTE'S valuable treatises on many of the modern dialects in different fields and his papers published in the London Philological Society's Transactions on the phonetics of living speech, it will be gratifying to learn that he has recently returned to England from South Italy, where he has been carrying on extensive linguistic investigations that will soon be laid before the Philological Society under the general title: "Albanian, Modern Greek, Gallo-Italic, Provençal and Illyrian still in use in the Neapolitan and Sicilian Provinces of Italy."

J. D. BRUNER, Instructor of Modern Languages at Franklin College, Ind., has resigned his position to accept the Principalship of Douglas Academy (Ky). MR. BRUNER was a graduate of Georgetown College (Ky.) in 1886. He afterward taught in public and private schools of Kentucky and became for a time Tutor of Latin in Georgetown College, whence he passed, two years ago, to Franklin College, in the capacity noted above. Here he was also graduated, receiving his Bachelor's degree in 1888.

DR. CARL W. BELSER has been appointed Instructor in German and French at the University of Michigan, Ann Arbor, where he was graduated in 1882. In 1883 he received the

Master's degree from his alma mater; from 1883–84 he occupied the chair of Greek and Latin at Mt. Morris College (Ill.) and from 1884–87 was Professor of Latin and Greek at Carthage College, Ill. After this he went abroad to study and received in 1889 the Doctor's degree at the University of Leipsic on the presentation of a thesis entitled: "Die Kudûru-Inschriften iii Rawlinson 41–45 collationirt, transcribirt, übersetzt und erklärt nebst dem Texte der Grenzsteine Nos. 101, 102 und 103 zum ersten Male veröffentlicht."

OBITUARY.

CASIMIR ZDANOWICZ, A. M.

The death of PROFESSOR CASIMIR ZDANOWICZ, which took place at his residence on the Vanderbilt Campus in the early morning of October 3d, was a sad surprise as well as a great bereavement to his many friends. Only thirty-eight years of age and in the flower of manly vigor, he was thought to have many years of usefulness before him. But he returned to the University, after a six weeks' sojourn in the South, with the germs of typhoid fever in his system, took his bed shortly afterward and never arose.

PROFESSOR ZDANOWICZ was the son of a Polish nobleman who was exiled from his country on account of the troubles of 1848. Settling in Alsace, he was married to a German lady, and there their only child was born. Twelve years later the family removed to Paris, where young ZDANOWICZ received his education. After reaching manhood he taught in the Polytechnic School of that city and then became a collaborator on *L'Avenir*, published in the Latin Quarter. Here he knew FRÉDÉRIC DAMI, the editor-in-chief, WEILL, NADOR and many others who had known HEINE, some of whom, like WEILL, had been his intimate friends for years. He then came to America and for a while was engaged in journalistic work in New York City; but on the breaking out of the war between France and Prussia he returned to France and entered the army. In a short while he was made a lieutenant of artillery and afterwards became a member of General Bourbaki's staff. When Bourbaki was driven out of France into Switzerland, ZDANOWICZ determined to make his way back to Paris. Crossing the Rhine in a little skiff, he secured a pair of horses and a sleigh, and, accompanied by only one companion, succeeded in escaping from a band of pursuing Germans and making his way through the enemy's line. After the conclusion of the war he remained in Paris for a few years and taught.

Coming to America for the second time, he settled in Gallatin, Tenn., where he met and married Miss Juliet Douglass, daughter of Mr. Cullen E. Douglass, a member of the well known Douglass family of Sumner County. Elected to a chair in the Kentucky Wesleyan College, he removed to Millersburg, Ky., and at a later date to Rome, Ga., where he filled a position in Shorter College. Four years ago he came to Vanderbilt University, and made during his first year's work here so fine a record that he was elected Professor of Modern Languages—a position which he held until his death. For this work he had a peculiar fitness, inasmuch as both French and German were the languages of his early childhood, and each so familiar to him that it could be accounted his mother tongue.

In the School of Modern Languages his work had been so successful that the department was ready for division into two schools. He was to take his chosen field, Romance Languages, and one of his ablest pupils, who had spent three years in Germany, was to be placed in charge of the Teutonic. Up to this time his work had been formative. But now, at last, he was to enter upon a period of real scholarly activity. How many cherished plans were frustrated, what noble ambitions and lofty ideals were extinguished by this death!

PROFESSOR ZDANOWICZ was an enthusiastic member of the "Modern Language Association," and a member of the Executive Committee for the present year. Those who were present at the last meeting of the Association in Cincinnati will recall with sorrowful pleasure his excellent paper on "Methods of Instruction in French and German." At different times he has contributed various reviews and articles to the MOD. LANG. NOTES, and he was an enthusiastic helper in extending its circulation. Several leading publishers had sought his co-operation in their French and German series, and at the time of his death he was engaged on a French Grammar, which he was writing in Spanish for use in Mexico.

As a teacher he was remarkably successful, inspiring his students with a fondness for study and a love of high and thorough scholarship. He seemed never to grow weary in his teaching, but always carried into the class-room an energy, a buoyancy, and a freshness that made the love of study infectious. He who could not catch it from this enthusiastic teacher was dull indeed. His students feel a sense of bereavement that is not merely professional, but personal in its nature; for, as one of them has well said, even the humblest student in his classes recognized in him an interested friend, and he became a source of encouragement and inspiration to more than one who might otherwise have become discouraged. Pure in life, modest in demeanor, blameless in character, the soul of politeness, he was happy; kind, generous and sympathetic. In the death of PROFESSOR ZDANOWICZ, Vanderbilt University has suffered a great loss. His colleagues mourn him as a friend ever faithful and true, a tried adviser, and an earnest and untiring worker in the field of genuine scholarship and in the cause of education.

W. M. BASKERVILL.

Vanderbilt University.

JOURNAL NOTICES.

POET-LORE.—*June*: **Harris, W. T.,** Emerson's "Brahma" and the "Bhagavad Gita."—**de Beer, Taco H.,** Shakespeare in Dutch.—**Robinson, Alice Kent,** "The Ring and the Book."—**Spaulding, Henry G.,** Caponsacchi.—*July*: **Child, Theodore,** "Othello" in Paris.—**Shackford, Charles Chauncy,** The Pope.—**Hornbrooke, Francis B.,** Teachings of "The Ring and the Book."—*August*: **Berdoe, Edward,** Browning's Science.—**Child, Theodore,** "Othello" in Paris.—**Ashhurst, Richard L.,** Prolegomena to "Henry IV."—*September*: **Harris, W. T.,** Geothe's "World Spirit" and the Vishnu of the "Bhagavad Gita."—**Fruit, John Phelps,** Shakespeare's Egoism.—**Morris, Harrison S.,** Browning versus Browning.

SHAKESPEARIANA.—*May*: **Fleming, W. H.,** A Study in "Much Ado About Nothing."—**Price, T. R.,** Shakespeare's Puns.—**Sampson, Martin W.,** An Examination of the Metre of 'Antony and Cleopatra.'—*June*: **Wates, Alfred,** Did Ben Jonson write Bacon's Works?—**Gallagher, Kate L.,** A Plea for Cassius.—*July*: **Baker, M. Appleton** Shakespeare's Grand March in "Lear."—**Price, T. R.,** Shakespeare's Word-Play and Puns.—**Waites, Alfred,** Did Ben Jonson write Bacon's Works?—*August*: **Lathe, Agnes M.,** The Lesson of "Henry IV."—**Fruit John P.,** Hamlet and Prospero.—**Furness, Horace Howard,** Shakespeare's American Editors.—*September*: **Reynolds, William,** A Midsummer Night's Dream.—What Edition of Shakespeare shall I buy?—**Wight, John G.,** The Versification of "Othello."

THE JOURNAL OF AMERIOAN FOLK-LORE. VOL. II. *July-September.* No. IV.—**Bourke, John G.,** Notes on the Cosmogony and Theogony of the Mojave Indians of the Rio Colorado, Arizona.—**Dorsey, J. Owen,** Omaha Folk-Lore Notes.—**Hoffman, W. J.,** Folk-Lore of the Pennsylvania Germans.—III. Tales and Proverbs.—**Berger, Fanny D.** and **Newell, W. W.,** Current Superstitions. III. Weather-Lore.—**Brewster, H. Pomeroy,** The House that Jack Built.—English Folk-Tales in America.—**Fletcher, Alice C.,** Leaves from my Omaha Note-Book.—**Bolton, H. C.,** Arab Legend of a Buried Monastery.—**Chamberlain, A. F.,** A Mohawk Legend of Adam and Eve.—Waste-Basket of Words.—Folk Lore Scrap-Book.—Notes and Queries.—Notes on the Folk-Lore of other Continents.—Bibliographical Notes.

LE MOYEN AGE. 2e Année.—No. 8. Août. *Comptes rendus*: Boubnov, N., Le recueil des lettres de Gerbert considéré comme source historique.—**N., J.** Havet, Lettres de Gerbert.—H. Stein, Olivier de la Marche.—**F., L.,** Mémoires d'Olivier de la Marche, publiés par H. Beaune et J. d'Arbaumont.—**Löseth, Eilert,** Cynewulf's Elene, hsgb. v. J. Zupitza.—**W., J. U.** Jarnik, Neuer vollständiger Index zu Diez' Etymologischen Wörterbuch.—*Variété*: **Wilmotte, M.,** Le conte de Guillaume d'Engleterre.—*Périodiques*: *Italie*, **Frati, C.,** Histoire et Archéologie, I.

NUOVA ANTOLOGIA. *Fasc.* I. **Carducci, G.,** Un Giacobino in formazione.—**Zumbini, B.,** La Poesia sepolcrale italiana e straniera e il Carme del Foscolo.—**Torraca, F.,** Rassegna della letteratura italiana.—*Fasc.* II. **Villari, P.,** I Fiorentini, Dante e Arrigo VII.—**Morandi, L.,** Pasquino e Pasquinate (continuazione). **Masi, E.,** Giovanni De Gamerra e i drammi lagrimosi (Parte prima). Notizie letterarie.—*Fasc.* III. **Zumbini, B.,** La Poesia sepolcrale italiana e straniera e il Carme del Foscolo (Fine).—**Nencioni, E.,** I nuovi saggi di Paolo Bourget. **Martini, F.,** Sara Bernhardt.—*Fasc.* IV. **Carducci, G.,** La poesia e l'Italia nella quarta Crociata.—**Morandi, L.,** Pasquino e Pasquinate (continuazione).—**Cesareo, G. A.,** Rassegna della letterature straniere (Spagnuola).—*Fasc.* V. **Masi, E.,** Giovanni De Gamerra e i drammi lagrimosi (Fine). **Morandi, L.,** Pasquino e Pasquinate (Fine). **Teza, E.,** Notizie letterarie.—*Fasc.* VI. **D'Ancona, A.,** I canti popolari del Piemonte.—**D'Arcais, F.,** Paolo Ferrari.—**Chiarini, G.,** Le lettere di Ugo Foscolo a Lucietta.—**Marucchi, O.,** Antiche iscrizioni romane.—**Torraca, F.,** Rassegna della letteratura italiana.—*Fasc.* VII. **Martini, F.,** Rassegna delle letterature straniere (Francese).—*Fasc.* VIII. **Panzacchi, E.,** Edmondo De Amicis dopo letto il libro "Sull'Oceano."—**Massarani, F.,** Italia e dolore nelle liriche di uno straniero (Maurice Faucon).—*Fasc.* IX. **Chiarini, G.,** La Vita di Goethe del Lewes, tradotta in italiano.—**Nencioni, E.,** Rassegna della letterature straniere (Inglese).—*Fasc.* X. **Carducci, G.,** L'Italia del 1831 nella poesia francese.—*Fasc.* XI. **Gabelli, A.,** Vocabolario etimologico italiano di F. Zambaldi.—**Masi, E.,** Rassegna della letteratura italiana (Romanzi).—*Fasc.* XII. **Nencioni, E.,** Due nuovi romanzi.—*Il Piaicere* di G. D'Annunzio.—*All'erta sentinella!* di Matilde Serao. **Seza, E.,** A proposito di canti popolari.—**Chiarini, G.,** Una nuova traduzione della Evangelina. Rassegna drammatica.—*Fasc.* XIII. **Bertoldi, A.,** Dell'Ode *Per l'inclita Nice* di G. Parini.—**Villari, P.,** E. De Amicis e i suoi critici.—*Fasc.* XV. **Panzacchi, E.,** Silvio Pellico.—**Cesareo, G. A.,** L'Italia nel canto di G. Leopardi e ne'canti de'poeti anteriori.—**D'Ancona, A.,** Usi e Costumi, Credenze e Pregiudizi del popolo siciliano.—**Fieres, U.,** Rassegna delle letterature straniere (Spagnuola).—*Fasc.* XVI. **Nencioni, E.,** Musica e Novelle, a proposito dei "Miei Racconti" di Enrico Panzacchi.—*Fasc.* XVII. **Mestica, G.,** La prima Ode di Vincenzo Monti in Roma.—**M.,** *Lungo la Via* di Antonietta Giacomelli.—*Fasc.* XVIII. **Borgognoni, A.,** Studi pariniani.—**Teza, E.,** Tommaso Gray.—**D'Arcais, F.,** Rassegna musicale e drammatica.—*Fasc.* XIX. **Fieres, U.,** *Il Diavolo* di Arturo Graf.

ZEITSCHRIFT FÜR ROMANISCHE PHILOLOGIE. XIII. BAND. 1.-2. HEFT. 1889.—**Werth, H.,** Altfranzösische Jagdlehrbücher nebst Handschriftenbibliographie der abendländischen Jagdlitteratur überhaupt.—**Bechmann, E.,** Drei Dits de l'ame aus der Handschrift Ms. Gall. Oct. 28 der königlichen Bibliothek zu Berlin.—**Andresen, H.,** Bruchstück aus dem altfranzösischen Roman Amadas et Ydoine.—**Otto, R.,** Die Verordnung für den gottesgerichtlichen Zweikampf zu Barcelona.—**Feist(†), A.,** Mitteilungen aus älteren Sammlungen italienischer geistlicher Lieder.—**Tobler, A.,** Vermischte Beiträge zur französischen Grammatik.—**Lang, H. R.,** Notas de philologia portuguesa.—**Lang, H. R.,** Tradições populares açorianas.—**Appel, C.,** Der provenzalische Lucidarius.—**Schulze, F.,** Römische Ritornelle.—*Vermischtes.*—**Feist(†), A.,** Zu Gaston Paris' Poème inédit de Martin Franc.—**Zenker, R.,** Zu Guilhem Ademar, Eble d'Uisel und Cercalmon.—**Lauchert, F.,** Bruchstück einer Bearbeitung des Trésor des Brunetto Latini.—**Gaspary, A.,** Ploier le corjon.—**Lang, H. R.,** San Secreto.—**Levy, E.,** Zu Vidal's Novelle: Abrils issi' e mays intrava.—**Schuchardt, H.,** Hiatustilgung.—**Sander, W.,** Der Übergang des spanischen j vom Zischlaut zum Reibelaut.—**Behrens, D.,** Norm. *non, nou, no—n'on.*—**Horning, A.,** Französische Etymologien.—**Gaspary, A.,** Altfrz. pec "Mitleid."—*Besprechungen.*—**Levy, E.,** Édouard Montet, La Noble Leçon.—**Tobler, A., W. Meyer:** Romania. No. 68, XVIIe année, 1888 Octobre und No. 69, XVIIIe année, Janvier, 1889.—**Levy, E.,** Revue des langues romanes. Tome XXXI, juillet-décembre, 1889, tome XXXII, janvier-septembre, 1888.—**Gaspary, A.,** Giornale Storico della Letteratura Italiana XII, 3.

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MODERN LANGUAGE NOTES

A. MARSHALL ELLIOTT, MANAGING EDITOR.
JAMES W. BRIGHT, JULIUS GOEBEL, HENRY ALFRED TODD,
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CONTENTS:

MARCOU, P. B.—THE FRENCH HISTORICAL INFINITIVE.—I..... 1-6
COOK, ALBERT S.—THE AFFINITIES OF THE 'FATA APOSTOLORUM.' 7-15
MATZKE, JOHN E.—MODERN PICARD BIEU FROM BELLUM..... 16-22
OTTO, RICHARD.—MOHAMED IN DER ANSCHAUUNG DES MITTELALTERS.—I..... 22-30
GOEBEL, JULIUS.—STUDIES IN GOETHE'S FAUST.—I..... 30-37

Reviews:

PARIS, GASTON.—EXTRAITS DE LA CHANSON DE ROLAND ET DE LA VIE DE SAINT LOUIS. [*H. A. Todd.*]..... 37-45
MEISSNER, DR. A. L.—PRACTICAL LESSONS IN GERMAN CONVERSATION. [*M. D. Learned.*]..... 46-47
BABBITT, EUGENE H.—AN INTRODUCTION TO GERMAN AT SIGHT. [*M. D. Learned.*]..... 46-47
MORLEY, HENRY.—ENGLISH WRITERS. [*James M. Garnett.*]..... 47-52
SUPER, O. B.—PREPARATORY FRENCH READER. [*T. McCabe.*]..... 52-54
PÖTZL, KARL.—DIE AUSSPRACHE DES LATEINISCHEN. [*H. Schmidt-Wartenberg*]..... 54-57

BRIEF MENTION..... 57-61
PERSONAL..... 61-62
JOURNAL NOTICES..... 63-64
RECENT PUBLICATIONS (*Cover*) 5-6
PUBLICATIONS RECEIVED " ..... -6
CATALOGUES " ..... -2

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Contributors and Publishers will please send all matter intended for the German department of the NOTES to Dr. Julius Goebel, P. O. Box 3595, New York City; for the English department to Dr. J. W. Bright, Johns Hopkins University, Baltimore, Md.; all business communications or matter for other departments should be forwarded to the **Managing Editor** *of* MODERN LANGUAGE NOTES, *at the same address.*

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McELROY, JNO. G. R.—NOT . . . NOR OR NOT . . . OR?..... 73-81
MARCOU, P. B.—THE FRENCH HISTORICAL INFINITIVE.—II..... 81-88
OTTO, RICHARD.—MOHAMED IN DER ANSCHAUUNG DES MITTELALTERS.—II..... 89-97
FORTIER, ALCÉE.—THE FRENCH LITERATURE OF LOUISIANA IN 1887 AND 1888.—I..... 97-101
SPENCER, FREDERIC.—L'APPRISE DE NURTURE. (CAMBRIDGE UNIV. MS.)..... 101-106
GOEBEL, JULIUS.—STUDIES IN GOETHE'S FAUST.—II..... 106-112

Reviews:

CURME, GEO. O.—SELECTED POEMS FROM PREMIÈRES ET NOUVELLES MÉDITATIONS. [*F. M. Warren.*]..... 113-116
ESPERANTO, DR.—INTERNATIONAL TONGUE. [*Samuel Garner.*]
MOLEE, ELIAS.—PLEA FOR AN AMERICAN LANGUAGE. [*Samuel Garner.*]..... 117-119

Correspondence:

THOMAS, CALVIN.—THOMAS'S EDITION OF GOETHE'S "TASSO."... 120-121
WOODWARD, F. C.—"KING'S CRUISE."..... 121-122
BRANDT, H. C. G.—"ER FÜHLT SICH EIN(EN) MANN."..... 122

BRIEF MENTION..... 122-126
PERSONAL..... 126
OBITUARY..... 126
JOURNAL NOTICES..... 127-128
RECENT PUBLICATIONS (*Cover*)..... 5-6
PUBLICATIONS RECEIVED " ..... -6
CATALOGUES " ..... -2

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CONTENTS:

McCLUMPHA, CHARLES FLINT.—CHAUCER'S DREAM 129–133
GARNER, SAMUEL.—THE GERUNDIAL CONSTRUCTION IN THE ROMANIC LANGUAGES, VI 133–145
SHEPHERD, HENRY E.—LORD MACAULAY AS AN HISTORIAN 145–151
LOGEMAN, H.—THE NORTHUMBRIAN *Ebelsung* 151–154
SMYTH, ALBERT H.—A NEW MAGAZINE: POET-LORE 154–155
LOGIE, T.—THIRD ANNUAL CONVENTION OF THE MODERN LANGUAGE ASSOCIATION OF ONTARIO 155–156
BROWNE, WM. HAND.—"GANSELL" 156–157
TODD, H. A.—CORRECTION 157–158

Reviews:

RABBE, FELIX.—SHELLEY: THE MAN AND THE POET. [*Melville B. Anderson*] 158–161
VON DER RECKE, ERNST.—STORE OF SMAA BOGSTAVER. [*Daniel Kilham Dodge*] 162–166
MICHAELIS, H.—PORTUGIESISCHES WÖRTERBUCH—WEITERE BEITRÄGE. [*Henry R. Lang*] 166–169
BJÖRNSON, BJÖRNSTJERNE.—SIGURD SLEMBE: A DRAMATIC TRILOGY. [*Melville B. Anderson*] 169–170
BERCY, PAUL.—LA LANGUE FRANÇAISE. [*A. DuFour*] 170–173

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TALLICHET, H.—BREYMANN'S FRANZÖSISCHES ELEMENTAR-ÜBUNGSBUCH 173–175
SMYTH, ALBERT H.—DR. FURNESS'S LECTURES ON SHAKESPEARE 175
GARNER, SAMUEL.—PROFESSOR CURME'S ASSOCIATE EDITORS 177

BRIEF MENTION 178–188
PERSONAL 188–189
OBITUARY 189–190
JOURNAL NOTICES 191–192
RECENT PUBLICATIONS (*Cover*) 5–6
PUBLICATIONS RECEIVED " ..... –6
CATALOGUES " ..... –2

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CONTENTS:

COOK, ALBERT S.—THE OLD ENGLISH WORD 'SYNRUST.' 257–258
GARNER, SAMUEL.—THE GERUNDIAL CONSTRUCTION IN THE GERMANIC LANGUAGES. VII. (Conclusion) 258–274
NAPIER, A. S.—ODDS AND ENDS 274–280
AUGUSTIN, M.—ÉTUDE LITTÉRAIRE SUR LES OUVRAGES DE PIERRE LOTI. SECONDE PARTIE: 'PÊCHEUR D'ISLANDE'—'MON FRÈRE YVES.' 281–285
TOLMAN, A. H.—NOT...NOR OR NOT...OR? OR BOTH? 285–286
FRUIT, JOHN PHELPS.—COMPLETENESS IN LITERARY ART ILLUSTRATED FROM SHAKESPEARE AND MILTON 287–289
DODGE, DANIEL KILHAM.—MOLBECH'S REFERENCES TO CODEX REGIUS 1586. (1488) 289–290

Reviews:

SCHIPPER, DR. J.—ENGLISCHE METRIK. [*Francis B. Gummere*]. 290–294
ARNOLD, MATTHEW.—ESSAYS IN CRITICISM. SECOND SERIES. [*Melville B. Anderson*] 294–301
BIADENE, L.—MORFOLGIA DEL SONETTO NEI SECOLI XIII E XIV. [*F. M. Warren*] 301–309
NATORP, DR.—REFORM IN GERMAN SCHOOLS. [*Sylvester Primer*] 309–310
LARSEN, A.—A DICTIONERY OF THE DANO-NORWEGIAN AND ENGLISH LANGUAGES. [*Daniel Kilham Dodge*] 311–313
ROSING, S.—ENGELSK-DANSK ORDBOG. [*Daniel Kilham Dodge*]

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LODEMAN, A.—THE FRENCH CÆSURA 313–314

BRIEF MENTION:—Asher's Universitätschriften.—Mann, 'Der Bestiaire Divin des Guillaume le Clerc.'—Julian, 'Un Voyage à Paris.'—Super's Souvestre's 'Les Confessions d'un Ouvrier.'—Roemer, "Cours de Lecture et de Traduction."—*Encyclopædia Brittanica*—Articles by professors of modern languages.—Klemming, Börlzell, Wieselgren's 'Provincial Law of West-Gotland.—Rajna, French Epic poems and Italian proper names.—Barrère, 'Jeanne d'Arc.'—Bué's Study of Lazare Hoche by Emile de Bonnechose 314–318
PERSONAL 318
JOURNAL NOTICES 319–320
RECENT PUBLICATIONS (*Cover*) 5–6
PUBLICATIONS RECEIVED " ..... –6
CATALOGUES " ..... –7

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CONTENTS:

HUNT, T. W.—CRITICS AND CRITICISM 321-326
CARRUTH, WILLIAM H.—FÖRSTER'S 'CHEVALIER AU LION' AND THE MABINOGI 326-332
CORBET, DENYS. { L'PARAPLLIE D'MEN GRAND PÈRE ..... 333-336 / A UN RÉVÉREND CRAPAUD 336-338
DODGE, DANIEL KILHAM.—OLD DANISH AND ENGLISH 338-341
COOK, ALBERT S.—CYNEWULF'S PRINCIPAL SOURCE FOR THE THIRD PART OF 'CHRIST.' 341-352

Reviews:

FAY, EDWARD ALLEN.—CONCORDANCE OF THE DIVINA COMMEDIA. [*E. L. Walter*] 353-355
MORLEY, HENRY.—ENGLISH WRITERS. [*James M. Garnett*] 355-358
SKEAT, WALTER W.—CHAUCER: THE MINOR POEMS. [*James W. Bright*] 359-363
WELLS, BENJ. W.—SCHILLER'S 'JUNGFRAU VON ORLEANS.' [*W. W. Davies*] 364-365
BEHRENS, D.—ÜBER RECIPROKE METATHESE IM ROMANISCHEN [*B. L. Bowen*] 366-368
RANNOW, MAX.—DER SATZBAU DES ALTHOCHDEUTSCHEN ISIDOR IM VERHÄLTNISS ZUR LATEINISCHEN VORLAGE. [*Calvin Thomas*] 368-370
MILLET, A.—ÉTUDES LEXICOGRAPHIQUES SUR L'ANCIENNE LANGUE FRANÇAISE A PROPOS DU DICTIONNAIRE DE M. GODEFROY. [*P. B. Marcou*] 370-371
SCHMEDING, F.—DER AUFENTHALT DER NEUPHILOLOGEN UND DAS STUDIUM MODERNER SPRACHEN IM AUSLANDE. [*M. D. Learned*] 371-373
GASTINEAU, EDMOND.—THE CONVERSATION METHOD FOR SPEAKING, READING AND WRITING FRENCH. [*Charles Bundy Wilson*] 373-375
EARLE, JOHN.—A HANDBOOK TO THE LAND CHARTERS AND OTHER SAXONIC DOCUMENTS. [*Charles M. Andrews*] 375-378
SCHELE DE VERE.—MOLIÈRE'S L'AVARE. [*Arthur G. Canfield*] 378-381
SPENCER, FREDERIC.—FURTHER CORRECTIONS IN BARTSCH'S GLOSSARY 382-383

Correspondence:

ZDANOWICZ, CASIMIR.—A PROPOS OF PROF. SCHELE DE VERE'S NEW EDITION OF 'L'AVARE.' 383-385
MCELROY, JNO. G. R.—NOT . . . NOR OR NOT . . . OR 386
SPENCER, FREDERIC.—THE YORK MINSTER MANUSCRIPTS 387
INGRAHAM, ANDREW.—VARIA 387-388
CARPENTER, WM. H.—OBITUARY OF JÓN ÁRNASON 391-392

BRIEF MENTION:—*Arkiv för Nordisk Filologi.*—FONTAINE'S 'Historiettes Modernes.'—LYMAN'S 'French in English.' 387-388
PERSONAL 389-390
RECENT PUBLICATIONS (*Cover*) 5-6
PUBLICATIONS RECEIVED " ..... -6
CATALOGUES " ..... -4

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CONTENTS:

SPENCER, FREDERIC.—THE LEGEND OF ST. MARGARET..... 393-402
McCLUMPHA, CHARLES FLINT.—ORIGIN OF 'THE FLOWER AND THE LEAF.'..... 402-406
FONTAINE, C.—LES POÈTES FRANÇAIS DE NOS JOURS.—LECONTE DE LISLE..... 406-409
BROWN, JR., CALVIN S.—DIALECTAL SURVIVALS IN TENNESSEE... 409-417
HEMPL, GEORGE.—THE ETYMOLOGY OF O. E. *ábre, áfre* E. *over*.. 417-418
GUMMERE, FRANCIS B.—WIDSIÐ..... 418-423
COOK, ALBERT S.—SUPPLEMENTATY NOTE TO "CARDINAL GUALA AND THE VERCELLI BOOK." 424-425
SHEPHERD, HENRY E.—SHAKESPEARE AND 'THE TWO NOBLE KINSMEN.'..... 426-427

Reviews:

BRANDT, H. C. G.—A GRAMMAR OF THE GERMAN LANGUAGE FOR HIGH SCHOOLS AND COLLEGES. [*W. T. Hewett*] 427-435
WÖLFFLIN, ED.—ÜBER DIE LATINITÄT DER PEREGRINATIO AD LOCA SANCTA. [*John E. Matzke*]..... 436-438
SELSS, ALBERT M.—A BRIEF HISTORY OF THE GERMAN LANGUAGE. [*O. B. Super*]..... 438-440

Correspondence:

JENKINS, WM. R.
STOCKLEY, W. F.
LODEMAN, A.
} PROFESSOR DE VERE'S 'L'AVARE'..... 441-442

BRIEF MENTION:—Guerin, 'Traité sur le genre des noms français.' —*Jahrbuch für Münchener Geschichte*, Jesuit Drama in Munich by von Reinhardstoetner.—*Rendiconti* of the Accademia dei Lincei, Rajna on Giocondo and King Astolfo.—Clausen, 'Sprogk rt over Sönderjylland.—'Dansk Bogfortegnelse.'—Scandinavian Courses at the University of Copenhagen.—Cornaz-Harvey, 'Nos Enfants et leurs Amis.'—Sauveur, 'Les Chansons de Béranger.'—P. Meyer, Notices of MSS. in the Bibliothèque Nationale.—Binet, 'La Psychologie du raisonnement.'—Articles by Professors of Modern Languages, or on Modern Language subjects, in American Journals.—W. Meyer 'Grammaire des Langues Romanes.'—Mme. de Witt, 'Les Heroïnes de Harlem.'—Michelet, 'Récits d'Histoire de France.'..... 442-449
ANNOUNCEMENTS:—(Fortier, Hager, Primer)..... 449
PERSONALS..... 449-454
JOURNAL NOTICES..... 455-456
RECENT PUBLICATIONS (*Cover*) 5-6
PUBLICATIONS RECEIVED " ..... -6
CATALOGUES " ..... -4

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EMERSON, OLIVER FARRAR.—THE DEVELOPMENT OF BLANK VERSE.—A STUDY OF SURREY..... 466–472
KARSTEN, GUSTAF.—ORIGIN OF THE NAME 'AMERICA'..... 472–474
COOK, ALBERT S.—GERMANS IN ENGLAND IN THE EIGHTH CENTURY 475–478
BROWNE, WM. HAND.—DEFINITIONS WANTED..... 478–479
GERBER, ADOLPH.—THE FABLE OF THE TRUTHFUL MAN AND THE LIAR, AND THE ADVENTURE OF REYNARD WITH THE APES... 479–484
KARSTEN, GUSTAF.—THE PHONETIC SECTION OF THE MODERN LANGUAGE ASSOCIATION..... 484–487
SCHELLING, FELIX E.—THE SCOPE OF ENGLISH LITERATURE IN EDUCATION..... 487–491

Reviews:

GOSSE, EDMUND.—A HISTORY OF EIGHTEENTH CENTURY LITERATURE. [*Henry E. Shepherd.*]..... 491–494
GEORGE, A. J.—SELECTIONS FROM WORDSWORTH. [*W. H. B.*].... 494–495
SCHELE DE VERE, M.—LE BOURGEOIS GENTILHOMME. [*John E. Matzke.*]..... 495–498
HAAS, J.—ZUR GESHICHTE DES *l* VOR FOLGENDEM CONSONANTEN IM NORDFRANZÖSISCHEN. [*John E. Matzke.*]..... 498–502

Correspondence:

HART, J. M.—THE LEGEND OF ST. MARGARET..... 502
BRANDT, H. C. G.—BRANDT'S GERMAN GRAMMAR..... 502

BRIEF MENTION:—Seventh Annual Convention of the Modern Language Association.—OSTHOFF, on the etymology of *may, might*.—JENKINS' edition of 'Le Tour du Monde.'—SUMICHRAST'S edition of DUMAS' 'Les Trois Mousquetaires.'—VAN DAELL'S 'Pages Choisies des Mémoires du Duc de St. Simon.'—TOBLER'S Four Sermons of ST. BERNARD.—MACGILLIVRAY'S 'Life and Works of Pierre Larivey.'—SCHMIDT-WARTENBERG'S Seneca's 'Influence on Robert Garnier.'—Recent Scandinavian Publications.—BRANDT'S 'German Reader for Beginners.'—BIRCH-HIRSCHFELD'S 'Geschichte der französischen Litteratur'—P. MEYER'S "La Langue romane du Midi de la France et ses différents noms"—Articles by Professors of Modern Languages, or on Modern Language subjects, in American Journals..... 252–257

PERSONALS..... 257–259
OBITUARY..... 259
RECENT PUBLICATIONS (*Cover*)..... 5–6
PUBLICATIONS RECEIVED "..... 6
ANNOUNCEMENTS..... "..... 2
CATALOGUES "..... 7

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